

CINEMA



Peers

Blow Out

Mad Max 2

The Man from
Snowy River

Picture Preview

Kevin Dohson on c
Squizzzy Taylor

Tax Notes

Reviews & more



BODY HEAT

Picture Preview

FAST CURE FOR THE SLOW FILM BLUES.



Nothing dampens your creative energy more than film that can't capture the scene you want. But now there's a film that's as sensitive as you are.

It's Fujicolor A250. The world's first high-speed tungsten type color negative movie film with an exposure index of 250.

Imagine the possibilities. Now you can capture the soft facial features of a woman in a dim room. Or the misty grays of a gentle rain all day. Or even the kaleidoscope of colors of a night-time festival. All in natural light. All without coarse grain. All on Fujicolor A250.

So the next time your film is too slow, try Fujicolor A250. It's just your speed.



FUJICOLOR NEGATIVE FILM

A250

Distributed in Australia by

HANIMEX

One Pittwater Rd., Brookvale, N.S.W. 1570. Ph. (081) 6440
and Kurnell Rd., Port Kembla, N.S.W. 2515. Ph. (044) 1511
17 Ocean Blvd., Albion, Qld. 4014. Ph. (07) 331 1351
Melbourne Ave., Waverley, N.S.W. 2050. Ph. (02) 438-0000
20 Northmead Dr., Leumeah, N.S.W. 2050. Ph. (02) 44-6600
140 Campbell Street, Sydney, NSW 2010 24-4344

Industrial Division

NAME _____

ADDRESS _____

Postcode _____

Telephone _____

“Film and tape, have achieved the perfect marriage.”

“Our new CTR-3 tri-optical telefilm recorder has completed the film/video circle. Film conversion to tape has become common place, but we have long waited for a quality tape-to-film conversion.

The major feature of the CTR-3 is the high resolution three-tube display system with its associated dichroic optics. This assures the elimination of the raster line structure without any sacrifice to resolution. When this is combined with the quality of Eastmancolor film from Kodak, the color saturation and color balance are perfect.

The impact of all this is the coming together of the film and video laboratories. Now a job can be shot on film, have all the optical and titles done on tape and be released on film.

The potential is unlimited and the time saving enormous. At Videolab we are proud to be the first to introduce it to Australia.”

Peter Bowlay,
General Manager, Videolab.
(A Division of the Colorfilm Group)



Kodak Motion Picture Film

KODAK (Australia) PTY. LTD.

Murray Forrest wants to grow another 40 million feet.

Tell us Murray, how does a Scottish economist come to be running the Colorfilm group in Australia?

I came out here in 1964 after finishing my studies in the UK. Things didn't look too bright in the UK so I decided to give it a go in Australia. I didn't have a job. I didn't know anybody, my intention was to get a job in a bank or a finance company. As it turned out I landed a job in the film industry by accident. I joined Swift & Boskley in their accounts department, got into their motion picture department, stayed there one year, and joined Colorfilm. And I've been here ever since, fifteen years.

What are the various companies that make up the Colorfilm Group?

As recently as possible. But first a little history. The lab operations have been functioning since 1928. That part of the group started life as Consensus-Edith Laboratories. Then changed its name to Filmcraft. That was operated by Phil Burdett. Then, Automatic Film Laboratories started in the 1940s, and that was owned by Greiner Union. They both offered the same service, black and white processing and release printing for imported features. So when color came in as the main thing, they decided to merge. And that became Colorfilm. There are three labs in the group, the main one here at Camperdown, then there's KGI Colorfilm in North Sydney to service the ABC, and Chivers in Melbourne. Then there's Filmfab Engineering.

What prompted that?

We started Filmfab because we'd been relying on English, Italian and American processing equipment, and the service was becoming a bit difficult. So we decided to build our own machines and the success of the homebuilt machines prompted us to start Filmfab.

Does Filmfab only manufacture for the Colorfilm group?

No. We've equipped every Australian lab with processing systems and equipped the New Zealand National Film Unit, as well as some of the government bodies in Asia, Malaysia, the Philippines, Hong Kong, Taiwan, a growing role of our business.

What about Video? That's another growth area.

Definitely, that's what prompted us into setting up Videofab in 1975. We would use that there was going to be the interface of video and film. And as really just an extension of the philosophy we've had since 1928. We're in the business of reproducing images, however they come now, or in the future.

And how do you fit into the picture?

Each company has a Manager and I'm the Group General Manager.

What other growth areas do you see?

Well, looking at the film business first. The volume of features produced in the country should steady at about 12 a year, that's a steady growth. I don't however see any major growth unless we get that final release printing back. That's how the lab started, getting release prints of product coming into the country.

Where is it done now?

In America mainly. I was just out at the MGM laboratories in Culver City and that was doing the release prints for Ruden of the Lion. They were processing 1800 release prints for a world release. The largest run we've ever had at one time is 26 for Gallipoli.

So all American films released here are printed in America?

Most, yes. And English films in England, and so on.

And the local product when it's exported?

We make the prints for local consumption only. If a film is sold overseas, we make a negative, send it over, and they do the prints there for the respective countries. So we tend to lose out both ways.

But you'd think nobody would know how to grade a release print of Gallipoli better than the lab who produced it?

Probably so. But look, we don't want to inhibit local producers by training or our doing prints for overseas release. Provided that we get to make the prints for the product coming in to the country.

Could you handle it?

We put 40 million feet through the lab last year. In the last eighteen months, we've put in a new high speed processing and printing plant. So that now we could easily double that. The three things that are always asked are could we match the American on service, quality and price. I say, yes, we give as good a service as anyone in the world, the quality speaks for itself and go on the opportunity to quote on a bulk release we will match the overseas rate. The lab operates on throughput. If we're going to continue offering a 24 hour service, we have to have that costs plant operating at least 80 percent and preferably 100 percent of the time. We've got to have that footage going through. It's for the benefit of the industry as a whole as well as for Colorfilm.

You're an administrator in a company of boffins. How much do you have to know about the science of film making?

No way. I would class myself as a boffin. But perhaps an advantage not to be. Maybe I'm planning a job for ignorance but I see my role as being able to relate to all these technical people to communicate right across all these areas of expertise.

and get them working together.

What's happening overseas, Murray?

Things are pretty grim in the UK, and exactly the opposite in the US. They're putting people off in the British labs, but in the last 12 months in the US, the four major labs, Technicolor, MGM, DeLuxe and CFI, have spent 30 million dollars on new equipment, high speed processors mainly, to handle the tremendous amount of release print footage going through.

What films have you seen lately that you've enjoyed?

Well, Gallipoli of course. In fact, generally I enjoy the Australian product. Gallipoli and Broken Moon are two movies that I have thoroughly enjoyed. Not just because they're Australian, but they appeal to me. And of course I saw Raiders in Los Angeles. A tremendous film.

As always, why Colorfilm?

Well, we've had a commitment. I guess to be film industry is that country for over 50 years, no doubt about that. Whatever we've made, we've reinvested in our two major resources: equipment and people. Of these two I guess the most important is the people. We put a tremendous importance on that, on getting people who are just as committed as we are. I've just returned from looking at labs around the world, as I do from time to time, and there's no doubt about it, in far as equipment is concerned, with up with the state of the art. And as far as the people, well, truthfully nowhere else did I find the attitude to the industry we have here at Colorfilm.

35 Mossenden Road, Camperdown, Sydney, Australia. Telephone (02) 535 3966. Telex AA24545.

Colorfilm



MIXING POST-SYNC RECORDING VOICE-OVERS

We have a well equipped sound department with first rate staff and one of Australia's most talented mixers. At present we have some spare capacity and invite you to 'phone for details:—

STUDIO MANAGER
MICHAEL ROWAN
(08) 45 2277

STUDIO SECRETARY
GREER LEACH
(08) 45 2277



South Australian Film Corporation

Motion Picture Guarantors Inc.

We try harder ... because ...

We are not the largest, but we are proud to be one of the major international completion guarantors in the world. **Motion Picture Guarantors Inc.**, together with its associated companies, has guaranteed completion of more than 200 films since 1970, including feature length movies with total budgets in excess of \$35,000,000.

Our policy is to assist the producer in every possible way with counsel and expertise. We conceive our job as helping the Production Team maintain its objectives: **MOVIE FINISHED — ON TIME — ON BUDGET!**

Frequently producers have told us that we were of material help in spotting difficulties early and assisting in their solution.

We are able to offer bonding for the largest budget films as well as smaller, at strictly competitive rates. Our *no-claim bonus* is the most attractive in the industry.

We will be pleased to consider bonding your next movie and invite enquiries by telex or telephone (collect).

In Australia:

SYDNEY: Film Services (02) 27 8741 Telex AA 24771
MELBOURNE: (03) 699 9077 Telex AA 30900

In New Zealand:

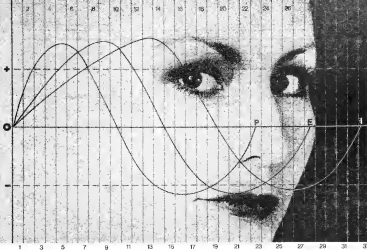
WELLINGTON: 859049 Telex 31337

Motion Picture Guarantors Inc.

43 Britain Street, Toronto,
Ontario M5A 1R7
Telephone: (416) 361-1664

Telex
065-24697

211 East 43rd Street,
New York, N.Y. 10017
Telephone: (212) 682-0730



to marilyn & ron delaney, peak intellectual capacity means faster, more efficient negative matching.

Our Computamatch technology ensures your production is matched to perfection.

At Negative Cutting Services, Sydney Marilyn Delaney has programmed the latest 24 megabyte dual density Data General computer to provide the advanced technology required to synchronize our negative matching procedures.

The same computer provides instant updates on the BioRhythmic progressions of each member of our staff. The concept of the BioRhythm Cycle has become widely accepted as affecting human capacity in its three principal cycles: The Physical, The Emotional and The Intellectual.

Marilyn and Ron Delaney calculate the workload of each Negative Cutting Services staff member according to their BioRhythmic programme, so as to provide maximum efficiency through avoiding the "CRITICAL" days indicated on their cycle.

Sounds fantastic?

Just remember this - on January 1, 1982, George Orwell's long-awaited "1984" was a mere 750 days away!

Mean time - if you're planning a shoot and want to schedule to the greatest advantage - let us help by running a BioRhythm printout for you and your crew! After all, the smoother the shoot, the better things will look all round - in the air and on paper!

This service is free - all we need is printdates, the scheduled shoot dates and your return address.

Computamatch will do the rest...in microseconds!

Computamatch •



NEGATIVE CUTTING SERVICES
200 Pacific Highway, Crows Nest, 2065
Telephone: (02) 922 3607

*a Marilyn and Ron Delaney service


AGFA-GEVAERT


YOUR FILM NOW HAS A NEW ASSISTANT.

Agfa-Gevaert have just released a new color negative camera film, available in 16mm and 35mm, that will positively enhance the creation of any masterpiece.

New Gevacolor 682 negative camera film.

This film passes even the toughest of tests with flying colours (if you'll forgive the pun), reproducing skin tones to perfection.

And it doesn't just offer a wide latitude that compensates for even the most severe exposure variations, but delivers such a fine grain that every frame can be appreciated as a work of art in itself.

Better still, this new film can be processed without any of the problems created by climatic conditions. And it's compatible with the process employed by most major

Australian laboratories.

So in summary, all we can say is that if you've got the creative know-how, and the will, we've got the way. New Gevacolor Type 682.

AGFA-GEVAERT LIMITED
Head Office, P.O. Box 48,
Nunawading, VIC. 3131.

Melbourne 878 8000,
Sydney 888 1444, Brisbane 391 6833,
Adelaide 425 703, Perth 361 5399.

The Quarter

Contents: P&P

The 1992 Cannes Film Festival has been shortened by less than a day to 13 days, from May 14 to 26 (originally all the films released on May 13 to 26). Apparently it was the 1984 festival that became too long and too boring. But it is true, attendances have always dropped dramatically in the last week of screenings.

Another 1990 initiative is to hold back the announcement of the results until the closing ceremony. Previously they were announced at a press conference, mismanagement of the last day. This should help resolve some

As predicted by all but the fastest pessimists, the new Plaza will not be finished in time, and the old Plaza will be required for one more year.

On the subject of the plays, there is the case of the official Cannes poster. Last year it depicted eight days into the festival, and turned out to be the previous year's sell-the-dolls-the-guy. This year, the poster is to be designed by Rodolfo Pizzi, who may at last have found his true muse.

APJ Murugan

At the opening of the 1981 London Film Festival Prince Charles announced that the British Film Institute was planning to build a Museum of the Moving Image. The Museum would be situated on London's South Bank among the performing and visual arts complexes that already exist there.

As it is envisaged, the Museum will be in the words of Dutch Film Institute director Tony Smay, "a really raw idea... and unlike any other existing museum, it proposes to show the real and complex history of the moving image and provide a first opportunity to see under one roof the background to cinema formation and state. It is not intended to be a glass case museum, but one where exhibits (projected and 3D/2D) will evoke the past, present and future technology of the cinema."

The BVI issues the Message and its poster in 1995 to coincide with the Chinese's 50th birthday. These plans are being laid on the basis of three concepts: fostering IT's vibrant, latest condition of IT nation is from Hong Kong-based shipping and trading magnate Sir Nuo Keng Faw. A further 60 online is needed to complete the project.

A fund-raising committee headed by Lady Howe, wife of the Chancellor of the Exchequer Sir Geoffrey Howe, is seeking the additional funds.



Art: Ricki-Pearce, Premier of Queensland, sketches a portrait of Senator Florence Spinks Pearce from among numerous drawings of Kath Greville. P. W. Morgan.



The Museum of the Missing Image, Exhibition June 11. Projection and Transmission, 1930-40

Career Life Assignments

The Attorney-General, Senator Duggan, has announced the appointment of a new chairman and deputy chairman to the Films Board of Review. The chairman is Sir Richard King, former Secretary of the Department of Veterans Affairs, who replaced Dudley McCarthy, who has handed

Replacing Caroline Jones, who did not want reappointment as deputy chairman is Gavin Baker, a Sydney journalist who has been a member of the board since January 1993.

Donald Durack also announced the appointment of Professor Peter Sheahan, Professor of Psychology at the University of Queensland as a member of the Board to replace Professor Gordon Sumner.

Fluorid Chloride, Fluoridality of Acidum Chloride, Sydney and the Smellie, a voluntary community worker from Melbourne, were re-appointed to the Board for a further year.

Senator Quisenberry also announced the appointment of Josephine Martin as a member of the FSN Citizenship Board. Martin replaces John Ramsey who resigned from the Board in 1940.

Memoir, an elderman on Wethoudbury Council is closely involved in local

He is chairman of the New South Wales Consultative Committee on Social Welfare and a member of the Federal Consultative Committee on Social Security.

Donahue Dornish said it was important that the Film Campaigning Board should remain in close touch with the community it represented. He believed there's close links with a variety of community-based organizations would enable her to make a valuable contribution to the work of the Board.

National Film Archive
Agency Committee

The Council of the National Library of Australia has established a National Film Archive Committee to advise it on matters affecting the archive and to help coordinate with the film and television industries.

Disbandment of the committee was recommended in the Working Party Report of the National Film Archive presented to the then Minister for Home Affairs by Sir Stuart in October 1986 by the Australian Film Commission.

Members of the committee will serve voluntarily at a personal capacity for a two-year term. The voting members on the committee are: Pat Sullivan (primary member of the board of Color Film Festival), Lloyd film producer James Malone, director of the Federation of Commercial Television Stations, James Mitchell, national director of the Film and Television Producers' Association of Australia, Tom Ryan, writer and film producer and David Williams, managing director of the Greater Union Organisation.

Agfa

P. W. Hennessy, chairman and managing director of Agria-Revere.

Harvey joined the company in 1967 and was appointed Managing director in January 1969 and Chairman in 1975. He will be succeeded by R. Hazler who was appointed to the Agriculture subsidiary in 1984. Hazler was made director of the Company's Industrial Division in 1978.



KEVIN DOBSON

Kevin Dobson, who directed his first feature, *The Mango Tree*, at 24, began in television. Starting as an editor and script consultant at Crawford Productions, he graduated to director on programs such as *Homicide*. He has also directed three tele-features, and episodes of *The Last Outlaw* and *I Can Jump Puddles*. His latest project is *Squizzy Taylor*, his second feature, now in post-production. He talks with Scott Murray.

Squizzy Taylor

To what degree was the scripting of "Squizzy Taylor" based by what could be found to have actually happened?

We tend to get right away from that. It is always hard, though, when you are dealing with big characters in history, not to feel the need to be accurate. You want to show some of their historical events because that's what made them famous. So, on one level we didn't get too down too much, on the other, we did show a couple of things that Squizzy actually did.

So several of the incidents in the film are invented . . .

The romantic parts have been invented, but they are traceable through history. The events by and large, did happen, but not everything is historically correct, as with, say, *The Last Outlaw*. We were more interested in creating the era and typicity of the 1930s than

showing the actual car in which Squizzy got shot — although we did use the actual gun.

So, it's not bogged down with fact. It is basically a piece of entertainment. That Squizzy is an infamous character of the 1930s is just a plot.

What about his speech in the courtroom, is that based on court records?

Yes, to a certain extent. He did get up and give a good account of himself, but it is not accurate word for word.

What about accuracy in terms of period detail?

There is not one little piece that is not absolutely correct. Some of the places might have been named wrong, but that is what Melbourne looked like in the 1930s.

Do you see that approach as necessary in a film set in the past?

Yes, why not?

What was the basis of the period research?

Well, Roger Simpson's research was extensive and had been going on since he was writing *Power Without Glory*.

We also looked at a lot of the literature. The Flanders Street Station sequence, for example, was based on a novel from a history book. Also, Nigel Hunter based on his film about Squizzy Taylor which was the historically-referenced documentary. His research saved a lot of time. There was a lot of original footage in the film, as well.

How difficult was it creating the 1930s in Melbourne?

Very difficult, but we got great co-operation. The police were fantastic, and the Victorian Government bodies, believe it or not, were amazing. It is hard to believe that a man can't sue on time when you can sue what they owe you. When we stopped Flanders Street, they laid on buses as far back as Kew to cope with the backlog of people. If it happened with a minimum of fuss.

In Fitzroy, at Gertrude and Brunswick Streets, we took over the entire block on two successive Sundays. We had a great time and were paid for it. We also had a couple of policemen, which made it a whole lot easier in terms of people control. Nothing like a blue uniform when you are making a film!

Did the police read the screenplay? Presumably they might have been concerned by the representation of police in the film . . .

Well, it was all so long ago. I don't think it was a worry, just as long as they looked like real people with real feelings. Also, the Victorian Police in those days was having a very difficult time. There were only five or six in that particular branch and crime was on the rise. They were great detectives, but they didn't have any vehicles. When they'd go to a house, for instance, they'd arrive on a tram or on foot.

It still happens today. Two detectives recently turned up at a raid in a



Squizzy Taylor

(Clockwise from top right: Squizzy (David Arkoff) during the Melitonen influence phase in "Street Boy"; Pagan (Michael Long) in scene from "Squizzy"; Squizzy and Pagan in "The Street Boy"; an example of Squizzy's work in the cinema; Squizzy with Gail (Doris Weaver) in the newspaper "Modern America"; and the policeman with underground resistance leader, John (Lester) Taylor and Pagan.



bad because there was no car available....

Well, there you go, that's great. But they did it a whole lot more in three days, of course. I think the concept of 40 cops getting all a team and surrounding a place is just fantastic.

How much do you see the portrayal of the Alvin Karpis character as indicative of the 400 million faced by members of the police force?

The balance, even today, between law and order, and what legislators do and what the courts do, is a very delicate one. There are more criminals in courts and less than there are walking around with guns. And I am sure if you are involved with the criminal element for a long time, you would see a thief to catch a thief. The police probably know as much about breaking the law as they do about maintaining it — or, shall we say, bending it.

In the film, Squizzy is portrayed as someone created by the media. To what extent does that reflect the actual situation?

That is a really solid point in the film. Because of the nature of Australia, because of what it is and where it comes from, in the 1920s we needed an Al Capone, gangster, Filthy wealth and prohibition. And, when we created a gangster, Squizzy happened to come along. So it was him. He was just a newspaper advertisement, something for the middle classes to look at and be thrilled about. And that said newspapers I think he was created by the media, almost completely.

Do you think this identity crisis is reflected in our film?

I think it has been. Everyone screens about period films, but I think we need them. Just as there has been the American Western, I think we need to go back and explore as much as we can about Australia's story but colorful past. We need to rebuild it through the film and television industry.

At the same time, do you think some filmmakers are emphasizing an Australia that doesn't really exist?

Only in the films that fail. I don't know if in our historical films we have achieved what the real Australia was or has been, but perhaps in the present issue of films that come out, we will see an improvement on that.

You mean something like "Horeau"....

Yes. There is a good bunch of historical and contemporary films. It will make for an interesting year at the Australian Film Institute's screenings.

Is that where you see them?

No, I actually prefer to see them with a soft focus, as mentioned. Riders of the Lost Ark would be better at the Australian Film Awards, but with 200 schoolchildren screaming and yelling, it is really exciting.

Did you audition—perhaps "The Mango Tree" or "Squizzy Taylor" to find out that sort of situation reacted?

We did with "The Mango Tree", but we will with Squizzy. I think it is a good thing to do.

How did you go about choosing an actor for Squizzy? Were you keen to get someone of 5'7" stature?

No, we decided not to be ruled by that. We just set up the material process for auditioning people. And in the course of that, David Aronoff walked in, did an audition and walked out with the part. He was just perfect. He did things that only a person of 5'7" would do. For the audience, he did the scene in the car where Squizzy talks to Henry Stokes. We just had two chairs and Martin Vaughan reading Henry. David sat in 'the car' and pulled the seat forward then tapped the mirror down. No one else had done that, as he had thought to think of it. Yet to him it was just natural.

What was Aronoff's acting experience?

He had done some theatre, and had been in on television, but nothing of the size and weight of Squizzy Taylor.

Was that of concern to the producers and investors?

It caused a lot of talk, because it seems that one needs to have a name if one makes a film these days. But when you count up the names, there really aren't that many. I don't think we have many actors who actually make the transition. I don't think one needs a name per se.

What about the crew on "Squizzy"? Were you working with people you had used before, like past cameramen and editor?

Yes, I have known Don Burnett for about 11 years. We used to make *Blackie* together. We get on very well together, and his work on Squizzy is exceptional.

There is a lot of night shooting. Did you consider day-for-night?

I am not a big fan of day-for-night. Night-for-night also gives us the opportunity to have fluorescent lights as background lights, which give us more depth and greater control over the modelling of the

background. We get all those gray shadows on people's faces, which day-for-night flattens out.

You used fairly low-light levels inside, even going fairly dark on faces....

Yes, we didn't always use eye-lights. If people walked through a dark area, it was dark, if people talked in a dark area, it was dark. There was not the usual soft-lighting substance I think that worked very well.



Simon Squizzy is in better a side in a shot from *Squizzy Taylor*.

How much studio work did you have?

About 60 per cent. We used Port Melbourne, Armstrongs and Open Channel. You can't build sets at the Starch Factory, as our turnaround was longer. Even though we had a studio, say, for two weeks, we would take two weeks getting the set in. So, in that time we would send somewhere else to go.

In our first week, all the police police sequences had to be shot at Armstrongs. It was a big set, and we had geared to put it in a big area. So it caught us a bit short to move to Armstrongs. Its studio isn't extremely large for film work.

We constructed the sets in Abbotsford and transported them to South Melbourne, so our workshop wasn't actually at the job. To have the studio space and build it would have meant tying the studio up for 18 weeks, rather than eight.

Armstrongs is a bit small, you can't walk to the floor at the Starch Factory and there is no lighting grid; and so on. Is there a studio up to standard in Australia?

I think the Starch Factory will

get there, and without it we would be in a awful mess. But we need two Starch Factories in Melbourne, both geared with full facilities — workshops, offices, art, make-up and dressing rooms, gown rooms, costumes. You need that sort of system to support a film industry. You need to be able to have a turnaround, as it is difficult to film in a studio when a set is being built into it. If there are two studio blocks, you could be preparing one while filming in the other, that would be great.

Are there any major shortcomings in facilities or techniques in Australia?

Yes. In Melbourne, there is a lack of adequate mixing facilities and equipment. The use of some special effects techniques is beyond us and our labs, but I guess it all boils down to a lack of money. We could also rationalize our production more. We have a tendency for two people to run out and make the same film.

You mean like films on property development in inner Sydney....

Property development is inner Sydney, young boys growing up in Queensland. It is stupid making two films like *The Loveless* and *The Mango Tree*. If all the energy and money and gear into making one of them — either of them, it doesn't matter to me which one — we might have had one good film instead of two mediocre ones.

Crawford Days

You began your career in television, at Crawford. What did you do there?

Well, because heaters for the writers and get Heczar his cheese for lunch. Crawford used to have a lounge room and that's where I



For *Spencer* made a last first in 1996. Above: Director Kevin Deacon with screen actor Peter Onorati. Right: *Spencer*

started I then got a job as a continuity girl. But that only lasted a week, and I went into the sound department, doing sound editing. After that it was in the cutting rooms, and onwards and upwards.

What programs were you working on?

I started on *Division Four*. I then went onto *Mattlock Police* which, in those days, was a mixed up black and white film and videotape mix. Then *Homicide* turned all film and color, and I edited a 90-minute

After *Mattlock*, Ryan came along and then was all filmed in color. Then *Homicide* turned all film and color, and I edited a 90-minute

special for Jan Jansen, *Voice of the Gun*. After that, I moved onto editing *Homicide*, which David Stevens, Greg Aspin, and Paul Eddy were then directing.

After *Homicide*, I moved into the script-editing department, onto *Mattlock Police*. Henry Crawford then took over *Mattlock* and put me out directing *Homicide*.

Had it been your ambition to direct?

Yes, once I had understood what the film industry was about. When I first walked in, Crawford had a set of horizontal structure. It was hard to see who did what. In those days, they had a videotape desk, a film director and what they called a producer. The producer did all the talking to the system, the videotape director would direct the videotape, and the film director would just be responsible for the film sequence cutting together.

Then the all-film programs came along, and Crawford realized they needed one director. When I first started directing *Mattlock Police*, Tim Barstall and I would do half of the film sequence together. He'd direct in the morning and I'd direct in the afternoon.

Had either of you any idea what the other had done?

We were always there together, arguing and fighting about what was best. We did some really lively discussions.

What did you learn most at Crawford?

How to direct someone. No one said I should talk to the actors. I just imagined everybody as pieces of celluloid. I would even cut them halfway through their speeches if I knew I wouldn't use any more. It was not until I got away from Crawford that I really realized filmmaking performance was what it was about, not just making shots cut together.

Does Crawford train directors in direct in a certain way?

Yes. Crawford in those days — I suppose it is still the same today — was a prolific machine, and you were being trained to do a two-

headed scene, say, in a wide shot and two close-ups because it would always work. And they liked you to always do it that way because it meant you could achieve the schedule. Anyway, if you made any blatant mistakes, they could always be fixed. But once you started down that corridor, started to come up with your own ideas, you weren't all that much use to them anymore. Their machinery relied on output.

I know people say that Crawford directors are trained technically, but does the Film School only train people of a particular style? I don't think so. A lot of directors have come through the Crawford experience and are still around. And they'd be pretty narrow-minded if they were still following down that same corridor. They were pointed in by the Crawford machine.

I have never been an academic, so I missed the hallowed halls. But I wouldn't swap my Crawford background, in those days of film. I enjoyed that precious education of six or seven. If you didn't do the job properly — in Crawford's terms, I admit — then you weren't much use to them.

Why did you leave Crawford?

I was promoted as a director on *Bluey*. Crawford at this stage was *Breakers*. It had *Joe Homicide*, *Division Four* and *Mattlock*. As well, their film industry machinery had become obsolete. Film was left in the synchronizers and on the machines, and dead upright movie-making was everywhere. They then came up with *Bluey*, which they thought they could continue like *Homicide*. They thought the machine would just keep rolling — and it didn't.

I directed the first episode of *Bluey* and it was a failure. It was badly performed and it didn't have the gloss of *Homicide*, that it had been produced quickly and had a completely new cast. It wasn't a well-wound up machine. So, Hyster and I as Crawford stepped in. First the executives got the sack, then one of the actors, then the producer resigned. I became, I think, a victim of a warlike thing. Ian then offered me a job as assistant editor on documentaries. So off I went to *Grandys*. That was in early 1975.

Grandys had a series called *Kings Men*. I did one episode out of the 13.

You then made a tele-feature for Robert Browning...

Yes. *Gate to Grand* with Charles Tingwell, Donna Gravener and Eric Clift. It was loosely based on Agatha Christie's *The Little Nipper*. Though that I met Michael Pace [producer] and, eight months after Crawford, I was on location in Queensland making *The Mango Tree*.

When you had left Crawford, did you have visions of moving into film that quickly?

I never moved out of film. It was always film to me, even in television it still is. It's just how much the production is that defines it.

The Mango Tree

How do you look back on "The Mango Tree"?

With a great deal of affection. *The Mango Tree* was a great experience. After it, I really felt I had a reason to move in the industry. But it was a problem film, though my film on location thousands of miles away anywhere is inevitably going to be a problem — particularly, I suppose, when you are young. I was only 34 and it was a bit daunting. Afterwards, everything became easier.

I ask it an interview the other night. It obviously has a lot of problems, but I am still very fond of it.

What sort of problems?

As with everything it started with the script. I also don't know that I had the confidence at that stage to handle something that big. One or two performances were a little shaky as well.

Do you see scripts as being a fitting ground of Australian film and television?

I don't think of it as just scripts. The producers have a lot of problems as well. They get a property and have



The cast from *Homicide*, in which Deacon worked as an editor, and then director.



Peter Onorati and Kevin Deacon in *Mattlock Police*. Deacon worked as a script editor.



John Wayne in *Dunsmuir*, one of the early television films directed by the *Grandys* Department.



Charles Lee, Donna Gravener and Eric Clift in *Gate to Grand*, which Deacon worked on.

to get it out. Often, enough time isn't spent with the script. Writers and directors would like to spend more time, but they get caught in the situation of having to go into production.

When I took on *The Mango Tree*, I was told we had six weeks to get it all together and start filming — that's, 47 days to complete it. So, the script got along from all of us. It became a huge document, about three feet high and 4,000 pages, with 96 million revenues, and nightly sales under mistletoe.

Then, you bring in the actors, who invariably want to put their force in it. The film eventually takes on its own personality and once that happens, it can easily get away from you.

Do you think the present interpretation of the tax legislation, whereby films have to be financed and released in one year, could worsen this problem?

You should be able to get a film out in a year. It's just how you gear to that. It doesn't make a film has to be a quickie, though there probably will be some.

I think the legislation has problems, and there need to be looked at. What if people are smart, they should be able to get their own together. All these producers who haven't done anything for a while must have vehicles that are pretty well polished by now. Probably by mid-1982 we will see a lot of people getting in and out of a few films, and they shouldn't take any more than a year to make and release.

Apparently, *"The Mango Tree"* was re-cut after its release.

Yes. When John Scott [editor] and I were working on the film, we arrived at our cut. That was then changed a great deal, but John and I were able to change it back to some of its initial shape. The film was released like that.

Then, once I had finished with the film, I believe Michael Fink was able to get hold of more money and re-cut it again. I think he took out another five minutes, which was probably a good thing. But I wasn't involved, nor was John Scott. I spoke to Geraldine Fitzgerald in

the U.S., however, and she said that she had given suggestions to Michael. Whether he was acting on them, I don't know.

Which version did you see on television?

Michael's, or whoever's it was.

Tele-featuers and Commercials

After *"The Mango Tree"*, you did a couple more tele-featuers. Were they for Robert Downey?

Yes. Robert was then a part of the Grandy Organization, so it was back to Grandy. Everyone was making tele-featuers then. Robert did, I think, 12. I made one with John Waters, called *Dimelition*, and *Image of Death* with two American actresses. That was when Grady and Robert were attempting to make mid-Atlantic films for the U.S. market. It was pretty difficult.

Did all the Breining films go to air? Some seem to take a long time...

Yes, eventually. When I was making *The Last Outlaw* last year, *Dimelition* was on television for the first time.

What happened between the line of the tele-featuers and *"The Last Outlaw"*?

Nothing. The world wasn't going to beat a path to my doorstep. I had a film running in the city and, though it was getting a thorough viewing, it kept running. But I didn't get any work. Grady wouldn't take me on as a television director, and at that stage Cinecivita and I didn't have a great relationship — we have now. So, for eight months I went steadily broke. Finally, someone asked me to make a commercial.

What was it?

For Canada Dry — in the Heat of the Night. That was great. Commercials were completely new to me, because I had always sworn I'd never get near them. I didn't think they were all that. They weren't.

Continued on p. 97



The Mango Tree

Top: Christopher Plaz as Jamie Carr. Below left: President James Garfield (Emmett) and Wendell Willkie (Burt). Below right: Jamie Carr (John Grady) and the President (John Waters). Bottom: Grady (Plaz) and Grady (Carr).



Geraldine Fitzgerald, John Scott, and Jamie Carr in *The Mango Tree*. Below: John Scott and Geraldine Fitzgerald in *The Mango Tree*.



Below: John Scott and Geraldine Fitzgerald in *The Mango Tree*. Below: John Scott and Geraldine Fitzgerald in *The Mango Tree*.

WASTE

In September 1981, the New South Wales Housing Commission announced that it had changed its plans for the inner-Sydney suburb of Waterloo. Instead of being scrapped to make way for flats, 200 old houses in the area were to be retained and another 300 built.

That decision was a victory for Waterloo residents after a nine-year battle to save their homes and the character of their neighbourhood. Just a few months before that announcement, the fight to prevent the suburb being slated for high-rise development was characterised as flimsy.

Waterloo joins what is fast becoming a genre of films dealing with resident action in Sydney (others include *Woodkissies* by Pat Fink and *Dennis White*, *Richard Coeur de Lion City* and *Donald Crombie's The Killing of Angel Street*).

Like the earlier *Woodkissies* (about inner-city inner-Sydney suburbs), *Waterloo* is an insider's view of the struggle to preserve some of the city's traditions. But unlike the earlier two documentaries, *Waterloo* looks behind the scenes of the past decade to build up a picture of the area's history. In the process it reveals much about New South Wales state politics, from the post-Brexit years to the present.

According to its director, Tom Zubrycki, *Waterloo* is in essence a film about the old-guard Australian Labor Party as a film about housing and resident action groups. But he did not set out to make quite so ambitious a document.

Zubrycki began his working life in a teacher and then a tutor in sociology at the University of New South Wales. In the early 1970s he abandoned his PhD thesis and gravitated towards video production and resident action, partly he explains, as a reaction against the iniquitous nature of academic life.

The movement he joined was characterised by an overweening and for many, inspiring alliance between middle- and working-class residents and a small coterie, the NSW Builders Labourers Federation, then under communist and left-wing ALP leadership. The movement was characterised also by attitudes from a new kind of media — folk-art video.

Within the movement, Zubrycki met Warwick



The "warfare area" of Waterloo in the 1980s. Tom Zubrycki's *Waterloo*.

Robbins, one of the first 1000s to work in Sydney. Robbins had been to North America and had picked up the Canadian program *Challenge for Change's* ideas about the use of video for social change. One of his first projects back in Sydney was a half-hour tape on the Waterloo campaign, part of which appears in the film.

Nine long after meeting Robbins, Zubrycki was prompted to make his own tape about a road accident near his Balmain home. Balmain is another of Sydney's older areas. Its narrow streets slope down towards the harbor and were long used by trucks hauling containers to and from the wharf. Residents anger about the environmental problem the trucks posed was puffed to reason by an incident in which one

rolled back onto a car, killing two local residents.

Zubrycki made a tape about the trucks to show to a meeting of local residents. He borrowed equipment from an embryonic video access centre and, without knowing anything much about camera work or sound, managed over five days to produce a 40-minute tape which played back without shaking. More important, it was seen by a large number of residents, and he believes it helped their cause. Zubrycki says he still remembers the invadesome looks on the faces of steady public servants when he and the secretary of the action group showed the tape at a luncheon meeting in Canberra.

Soon afterwards a choice arrived enabling the group to carry out an environmental impact study. Subsequently Zubrycki made more tapes with inner-Sydney resident action groups. He also began to get commissions for tapes from planning research centres, and state and federal government departments.

KL00

Barbara Alysén

In 1977, Zubrzycki collected a grant for \$4700 from the Australian Film Commission to make a 16mm documentary of 40 minutes length on Waterloo, then slated for re-development and the subject of a fight between state authorities and local residents. Originally he intended to look merely at the then campaign, which he figured would involve some violent confrontations between residents and the authorities. Those confrontations never eventuated. But the project changed direction with the involvement of Margaret Barry, a secretary turned community worker and resident activist.

In 1972, Barry, her mother Barbara Barry and the occupants of another 500 houses in Waterloo received a letter from the New South Wales Housing Commission. It told them that the area was in line for slum clearance and re-development, that the old houses were to be bulldozed to be replaced by blocks of flats. Luke proposed to re-develop the Rocks and Victoria St. The Commission's plans for Waterloo would have drastically changed the area's character. But in this case it was a state authority and not a private developer which was responsible.

Barry and her fellow residents decided to fight the re-development plan and then spent the next nine years doing so. In the early stages of the battle they were helped by the New South Wales branch of the Builders Labourers Federation, which had also stood by residents in Victoria St. Woolloomooloo, the Rocks and other sites where residents found themselves in conflict with developers of various persuasions.

For Barry, the contemporary fight against re-development was part of a larger and longer battle to save inner-city human scale, as her suggestion, the film's focus was shifted to take in the history of Waterloo and that of the Housing Commission. The Commission was a state



Left: Barry, Waterloo, John, Crispin, Annette, and Margaret Barry (top right) at the protest. Right: Margaret Barry (top right) at the protest.

Labour government's response to nearly a decade of evictions and, sometimes, violence in Sydney's inner-city working-class suburbs. It was established in 1945 by Labor premier Sir William McKell.

A "local boy made good", McKell presided for often well-informed administrators who failed to understand the way their plans for slum clearance cut across the failings of inner-

city residents. From 1949, by which time McKell had bowed out of state politics, streets of terrace houses were listed for demolition, with tenements crowded for their replacement. Not until the early 1970s did residents begin to fight back. Despite his background in video, Zubrzycki says he always envisaged *Waterloo* as a film production.

"Video is not yet used to mass market distribution in Australia and it is still less versatile than film, especially in post-production stages."

In fact, the film is a stark contrast to the often rambling tapes made about resident action, being instead a tightly constructed blend of interviews, re-enactments, archival footage, still photographs and music — especially music. The score, composed for the film by Denis Kearney and Phyl Lyle, helps pull the story together and keeps it moving along. In addition, Kearney, a South Sydney local and "professional racistiser", acted as a check on the script and helped give Zubrzycki a feel for the area whose history he was recording.

The film was also workshopped with a number of academics and community workers concerned in the campaign but not directly involved in it. They shared interpretations of the historical situation, some of which directly challenged Barry's views.

Zubrzycki says he was then faced with a difficult choice: to be completely faithful to Barry's interpretations or pursue a more independent line. Inevitably, he says, a compromise was reached.

Waterloo was completed for \$20,000, excluding payments to the director and producer. Two-thirds of its budget came from the Creative Development Branch of the Australian Film Commission. It was screened first within the South Sydney community. It went on to win the documentary section of the 1981 Greater Union Awards at the Sydney Film Festival and some controversy when Chris Newman's *Stepping Out* (a leading contender for the award, failed to make over the finish.

Since then Zubrzycki, along with Julia Overton, has spent three months screening the film in Europe with the help of a marketing loan from the AFC. He says the film was particularly well received in Britain and The Netherlands and was shown in the Lyon, Bilbao and Florence film festivals.

As his next project, Zubrzycki is considering three topics, all involving some extent of Australian history. He says he takes four years to finish his last film. Zubrzycki says he is in no hurry to begin his next. ■



the continuing saga of...

THE STORY OF THE KELLY GANG

INA BERTRAND &
KEN ROBB

The story so far...
The hanging of Ned Kelly in the Melbourne gaol on November 11, 1880, brought the bushranging era to a close, but seemed to only enhance Australian interest in the subject. A play about bushranging had been performed as early as 1821 and the theme remained a popular one with managements and audiences.

The career of the Kelly gang was depicted on the Melbourne stage by George Leitch in August 1881, only nine months after Ned's death. The success of the bushranging genre, and the comparative ease of converting such an outdoor action drama from stage to film, encouraged John and Nevea Tait to make Kelly the subject of their first dramatized film. They had begun as theatrical entrepreneurs and had

had such success with film exhibition that they ventured into production: the Kelly film was their second, and as it was much more ambitious than their earlier *Moving Melbourne* they had gone into partnership with Millard Johnson and William Gibson, another firm of exhibitors.

Johnson and Gibson had been analytical chemists before taking up film exhibition, so they were able to provide the technical expertise for the project. The film opened at Melbourne's Athenaeum Theatre on the afternoon of Boxing Day 1906, and at the Town Hall that night. Thereafter, enthusiastic audiences supported extended seasons in all state capitals as well as country towns. The film toured New Zealand and England equally successfully in 1907, and was revived frequently throughout Australia over the next 10 years or more.

After this, though it was, by

reputation, the first feature-length dramatized narrative film produced in Australia, it was not seen for several decades and, by the 1970s, it was listed as one of the missing — the National Film Archive held only a copy of the program booklet sold for 6d. at each screening, a few stills from this and from other sources, and a copy of the daybill advertising the film.

For many years, it was believed that a quarter reel, given by Gibson to trade journalist Gayne Dexter and destroyed in the London blitz, was the last surviving piece of the film. However, though it is now more than 70 years since the film was first produced and the film stock of that period is notoriously unstable, the long period during which the film circulated, and the many prints which must have been made to supply so diverse a market, kept hopes alive that it might still turn up.

The Story of the Kelly Gang

by Biograph



Figure 2. Above: poster for the 1906 *The Story of the Kelly Gang*, held in the National Library Canberra Archive; below: scenes from 1906 poster. Below: scenes from 1906 poster.



And then it did. The first discovery was made in February 1976: three feet of the film was found in Adelaide, and donated to the National Film Archive in Canberra. This showed a few frames of the capture of Ned, recognizable from the stills on the 1906 poster (Figure 1).

Then, in early 1979, a more substantial find occurred: a tiny can of 35mm nitrate negative was found in Melbourne. The film was about 150 ft long, and in reasonably good condition, brittle and shrunken, but not otherwise deteriorated. It had two sequences clearly identifiable from stills and from the poster: one in which the constable makes a nuisance of himself at the Kelly home-ward and is rebuffed by Kate and shot in the hand by Ned; and one of the ambush of troopers in their Wombat Ranges camp (Figure 2). The discovery of this fragment prompted new investigations into the history of the film.

Now read on . . .

A serious analysis of the film is very difficult from the way fragments available. The most immediate impression is of the skilful use of locations, and of scenes presented naturally and economically. There is no use of stage gesture or posturing, and in this regard the film is closer in spirit to the work of Edwin S. Porter or the U.S. or Cecil Hepworth in Britain than to, for instance, the Italian primitive film as action, but as spectacle.

But there is also a most impressive use of the frame to create illusions of distance. The positioning of the camera in relation to the actors creates images that are, at the same time, external and entirely deliberate. The two police left: there is the camp and scene to the left of the frame, in front of their tent, making a site as unseen birds in the top right, with the human action dwarfed by the surrounding bush (Figure 3). The ambush scene moves in slowly, making the human action predominant once again. The scene of Kelly is particularly interesting: this is shot from a low angle, from the point of view of the police, and, although Kelly is in the middle

Figure 3. Scene from Melbourne fragment.



Figure 2. Top: entrapment from 1906 poster. Centre: the policeman from 1906 poster. Below: scene from Melbourne fragment.

distance, the impression is quite powerful as he advances on the camera, and the police in the foreground crouch behind the doubtful protection of a fallen tree (Figure 4).

What the fragments exact tell us is how these scenes, individually so unimpressive, were put together. We know there were no inter-titles, which in other countries came to be used either as a description of the forthcoming spectacle, rather like the captions in a painting, or in commentary on the action appearing just before or after the image, rather like an author's com-

Figure 4. Scene from Adelaide fragment.



manipulation with the reader of a novel. In the absence of color-film, the links must have been purely visual. There is, for instance, a moment during the capture sequence when the smoke from a pistol fired by the policeman in the lower right corner of the screen obscures the action from the surviving inmates, not necessarily in sequence, we cannot tell how such an effect was used, or, indeed, whether it was recognized as a visual linking device at all.

The fragments, then, are tantalizing and frustrating. But, until more becomes available for study, the problems concerning the history of the production can keep historians well occupied, for over the years of its disappearance apocryphal stories have accumulated around it. As a result, very little information about the production is non-controversial. There are conflict-

ing claims and produce about almost everything — the origin of the idea for the film, the source of finance, the locations used, the identity of cast and crew, the cost of the film, and so on.

For a researcher trying to sort out these contradictions with hindsight, there are two particularly confusing items: a poster dated 1910, and an undated fragment of film found in Perth. This fragment consists of three five minutes of film, containing sections of two major scenes from the Kelly story, the murder of Sherrin and the capture of the Glenrowan Hotel. The Sherrin scene seems to be complete — at least there is continuity within it — but the Glenrowan scene is neither complete nor in sequence. The location for both scenes seems to be some sort of historical garden, with a man-made lake and narrow roads. The buildings representing Sherrin's hut and the Glenrowan Hotel are clearly those of 1880, and no attempt has been made to disguise their two-dimensional character: the two-storey hotel has no roof, the hut shacks on the wall clearly burying that its boards are painted on canvas, and people cross it and cut lanes behind their structures without pretending they are solid (Figure 5). Other large flats representing trees have been placed haphazardly round the area, probably depressing inappropriate buildings again: no attempt has been made to integrate those with the real trees which are also present. There are no interiors at all: even the murder of Sherrin, which traditionally took place inside his home, is presented as being occurred outside.

Themselves, the absence of interiors would permit to an attempt to avoid theatricality, but the methods used in this case suggest rather a wish to use a scene already available for stage performance, and to avoid the technical problems which would have been inevitable in trying to film interiors. The final impression of overwhelming theatricality, is confirmed by the performance. Sherrin, in particular, goes through the whole gamut of melodrama: he is angry and goes to suicide (complete by the sword), looks at money in his pocket, his decision to betray the gang, and his arrival late to the police to come to his home for a drink (Figure 6).

This is clearly not the 1906 film. Not only does its style belie that of the other fragments and of the repeated descriptions in contemporary reviews of the 1906 film as "realistic" and "factual", but the actors who can be seen in this fragment do not bear any resemblance to those in the 1906 poster, nor to those in the identified 1906 fragment.

The moral position of the film is also different. The 1906 version refrains from passing judgment, and attempts to present the incidents in objectivity as possible; the Perth fragment presents the gang as double-dyed villains and discounts the story as historical as well as as legendary intent to do so. It shows the gang firing an old woodcock, at gunpoint, in late Sherrin's outside his hut, then shooting not only Sherrin but also the two policemen who are with him. They then shoot round the old man's face to force him to "dance", before killing him in cold blood and spurring his body with their feet as they leave (Figure 7). The change to outside the hut is in keeping with the cinema style already described: the change from one reader to four allows the film to demonstrate (and so implicitly narrate about) the perfidy and ruthlessness of the gang.

Another indication that this is a different film is the presence of Ada Whitehead, a character who does not appear in the 1906 poster synopsis, nor in any version of the historical story, but who is named twice, even in this brief fragment, in the carrier of important news.

For some time this fragment was believed to



Figure 7. Scene sequence from Perth fragment

come from a film of the same name advertised in 1910. But the cost is clearly not those of the 1910 poster, and five of the six sills from the 1910 poster are missing, including the one of Sherrin being shot.

So, the Perth fragment is definitely not the 1910 film either. It is clearly a very early production, probably from before World War I, and no other versions have been listed by historians as early as this. We can only speculate that, with the huge success of the Fairs' production, private versions were made, and that this may have been one such film, produced cheaply by a theatrical company with the appropriate sets and costumes already available. Though there is much of interest about it, as far as trying to find out about the 1906 film is concerned, this fragment leads only to a dead end.

The 1910 poster is a different story, however (Figure 8). One serious possibility was that the 1906 film described in advertisements and reviews as having been "universally altered", from its first months of screening — was in a continual state of alteration/amendment over its years of exhibition. This would account for confusion over the length of the film which is variously listed from 2000 to 6000 feet, as different prints might have developed in different ways, once they were out of the hands of the Fairs, and so various versions might be appearing in different places at the same time.

Unfortunately, the 1910 poster makes this theory difficult to substantiate: it not only claims that this is "An Entirely NEW and ACQUISITE Pictorial Representation of The Thrilling Story of the KELLYS", but shows six sills from the film in which most of the cast is clearly visible, and not the same as those in the 1906 poster or the 1906 fragments. One basic ground, however, could have been the same in both sets of sills, the interior of the Glenrowan Hotel is similar in structure, though with differences in furnishings (Figure 9). The 1910 poster says that the film was "Specially taken by Master Johnnie A. Gibson, Melbourne", and this suggests that the film was, in fact, re-shot perhaps without the contribution of the Fairs this time: but using some of the original sets, which could well have been still around, less than four years later.

If there are, as all this suggests, two distinct versions produced on two different occasions, this may help to account for some of the major discrepancies and contradictions with which the folklore surrounding the production is rife. For there are broadly speaking, two sets of stories, each one reasonably internally consistent.

The first group of stories is based on the testimony of Gibson, the Fairs and John Forde



Figure 5. Hut and central and 6. (Perth) from undated fragment, from Perth fragments

Gibson said that when he was in New Zealand with a touring bagpipe company, showing *Living London*, he found this audience were clamoring his show is lower of a stage play about the Kellys, presented by Charles McElbourne's company. Though this claim was made years years after the events (Hawsons, 2, July 20, 1991, *Sunday Herald*, October 9, 1949), a certainly true that the McElbourne company had a very

successful New Zealand repertory season during 1906, and that one of the plays they performed was *The Kelly Gang*. Gibson's story is also compatible with the claims of Gary Crews and of John Farrow of having played in Kelly plays around Melbourne, Vic., as they strongly believe there were plays of these around in the years before 1906. Gibson and Crews have been credited with the original idea and the available evidence makes both claims reasonable.

Production occurred, according to this first version of the story, in Warrnambool and Sandringham around a six-month period, at and around the Melbourne suburb of Hoddleburg. These afternoons were the traditional half-holidays and might well have been used by the producers as the only time their melody one and crew could still be available at once. John Farrow is quite categorical about it:

"Each Sunday and Wednesday for several weeks the entire company and crew left St Paul's Cathedral corner in horse-drawn drags for Hoddleburg. Salaries ranged from 3/6 to 5/- a day when actually working. Horses were hired from Gorton's livery stable" (*The Sun*, November 11, 1939).

Viola Tait (housewife and biographer of the Tait brothers) and Gibson confirm this story, adding that sometimes the company also travelled by train. This was an important issue, as the Victorian Railways Commissioner was said to have provided a rail track gang and train for the stamped development. Though the records do not agree on just where the days were played, see Hinchelberg, Rowson, and Eklund of male in common. And as all are on the same line, it is possible that all sources are speaking of the same place. There are no records in the Railways Department which could throw light on this matter, see there are in the Railways Historical Society, and members of that Society have failed to identify the place of work from the data available from the past.

Charles Tait's wife had been Elizabeth Vetch, the Vetch family lived at Charnoville Estate in Hoddleburg, and were part of the area's community affairs which the famous "Hoddleburg School" of Australian painting developed. This version of the story has the Vetch property as the site of most of the camera filming, though the buildings visible in the wide canvas now be around Elizabeth Vetch was also an expert housepainter, and was credited with other playing Kate Kelly (Farrow, *The Sun*, November 11, 1939) or with at least doing the riding for the unknown actress who played Kate (Viola Tait, *A Family of Brothers*, p. 26).

J. Tait's diary (real, unfortunately, kept at the best written in place, in a date book) credits Charles Tait as director, says John and Charles Tait together wrote the scenario, that Sam Crews was assistant director, and, rather ambiguously, adds "Photographer: William Johnson" (William Gibson). It seems likely that it was Johnson who operated the camera, and that Gibson was responsible for the possession of the film, for a story is told of his developing the film in his bath (*Tait diary*, p. 26), and of his knowledge of chemicals being useful for obtaining effects such as a red tint for the sections of the film which showed the firing of the gang's armor (*Tait diary*, pp. 25-6).

The second group of stories was as speculative and uncorroborated, it is rather a number of alternative claims to the first story independent of each other, but capable of being read as a single narrative, particularly if they are seen as referring to a 1900 version rather than to the 1906 one. First there are the claims that the



Scene in San Melchor, 1906.



Sam Kelly and Steve Hart about each other.

Figure 9 with from the 1906 *Copy* and the 1910 *Reel* prints.

rights to the play were bought from E. J. Cole's Bohemian Company, and that the members of that company provided the actors for the production. Relations Anthony Beckley, working from sources supplied by the narrative Cole family, initially agrees that Jack Percival, writing basically about Gibson, and probably after an interview with him, stated in 1945 that, "copies were hired from Cole's Dramatic Company at \$1 a day" (*Sunday Herald*, October 9, 1949). But it would have been very difficult for the company to have been in the 1906 film, as they were engaged throughout 1906 in weekly-theatre repertory in the Hoddleburg Hippodrome in Sydney. It would not have been possible for them to have travelled twice a week to a Melbourne suburb over a period of months, while working regularly in Sydney, 1000 km away.

However, in March 1907, Cole was reported to have opened a Melbourne Hippodrome and, in April, 1908, a Melbourne Hippodrome, the opening of the company's first Kelly play in Sydney. Cole may well, therefore, have been available, with the "new and elaborate scenery" (*News*, April 1, 1907) prepared for the play, to produce a new version of the film in 1910, after Melbourne.

The reduction of the story of the two-weekly visits to Hoddleburg, then even a personal report of the film having been made in a single week's location shooting, followed by a few more days back in Melbourne. For instance:

"Our lawless gang journeyed by train to a little country town. We all stayed in the local pub, kept by a more experienced bushranger's member, and there we all set up and dressed. That day early school and in the district, male and female, waggled it, and they

(Continued on p. 83)

Figure 8, print for the 1910 *The Story of the Kelly Gang* sold in the National Gallery, Canberra.

ANDERSON'S OLYMPIA THEATRE

Commencing Saturday, Nov. 26

SATURDAY, NOV. 26

THE STORY OF THE KELLY GANG

(By Biography)

Specially taken by-

M^{rs} JOHNSON & GIBSON, Melbourne.

An Entirely NEW and EXQUISITE Pictorial Representation of



The True Story of THE KELLYS



POPULAR PRICES!

NARRATIVE MANIPULATIONS Brian de Palma's BLOW OUT

Tom Ryan

If there is something particularly disturbing about *Blow Out*, more disturbing than anything to be found in any other film by Brian de Palma, it is perhaps best located in that film's closing moments. A circular narrative movement, around finding the lost-

ing inches for the horror film whose rough footage precedes the opening credits for *Blow Out*, is completed, and neither circular movement, that of the camera around *Blow Out*'s central character, Jack Terry (John Travolta), consciousness but remains unfinished as the screen becomes dark. Terry's progression through the narrative is not distinguished by any particular growth towards maturity or by any developing insight into the way the world works (though,

instead, with an insight, and the communication of it to others, has been his expressed goal throughout the film). In fact, that progression is signalled by the film's single flashback sequence as, more accurately, a regression: a repetition of a past event that confirms to Jack, here, a product of obscure drama covertly directed outward. The incomplete circular tracking moment around Terry can end only at the moment of his physical death. The film retreats from the emotional world and he has inhabited throughout the film.

Obviously *Blow Out* belongs to that cycle of films which inserts large-scale comparisons in contexts which render their protagonists important or paranoid (from *Blow Up* to *The Passenger*, from *Chinatown* to *The Tenant*, through *Verdict*, *Action*, *The Conversation*, *Night Moves* and *The Parallax View*), a cycle of films whose box-office record could only generally be described as mediocre, whatever the individual merits one might wish to otherwise ascribe to particular examples of the cycle. Common to all these films is the characterization of the hero as obsessive, locked into his own world and the work he pursues, desperate in his search to locate what he sees as the truth, absolutely desperate to all those around him and, finally, to himself. The nightmare may well be "out there", but it is also deep inside.

Terry is very much in the tradition of these heroes. A sound man for a film production house, his usage of himself and his work is untroubled except in belief in his independence, in his superiority over those with whom he comes into contact. Yet, as he pursues his ends, undoubtedly he is going to fulfill the demands of his producer, Stan (Peter Raymont). Used by him to find "the right scenes" for their horror film's shower scene, Terry instead directs his labor at



Just Terry (John Travolta) invests events. In the right words of *Blow Out*: *Blow Out* *Blow Out*

expanding the library of sound effects that constitute the representational world of his studio. He is totally involved in his private world of noises and voices.

The film's opening credits are linked with a series of split-screen images in a sequence which underlines, with an admirable precision, the preoccupations of the film. One half of the frame observes Terry's routine movements around his sound library, while the other half shows his television carrying a news bulletin, which he is not watching, about a potential presidential candidate. Two worlds, the private and the public, are thus linked by the film, Terry's camera/television located firstly in the realm of the former. At the same time, the sequence draws attention to the making of *Blow Out* itself, the focus on Terry's collection of sound stripes reducing not only to his particular interests but to the effects which are going to re-use in the film we are watching (beats, beat, track, footsteps, shot, etc.).

Prior to shooting *Shogun* (1975), and after the overly political concerns and formal experimentation of *Greetings* (1964) and *Hi Mom!* (1970), De Palma identified his movement towards the thriller as an attempt to find "something that represents not from the political and moral dilemma of our society for a while."¹ Arguably, De Palma's films, consciously or otherwise, have never abandoned these concerns, but defined them a little more broadly. *Blow Out*'s representation of sexual relations seems particularly pertinent here, as does its reflexive quality. The kind of space any film builds between itself and its viewers can be seen as political as well as moral in its implications, and the construction of this space is obviously a matter of the means by which a film is made.

I attempted to demonstrate in an article based around *Directed to Kill* in *Cinema Papers* (No. 31, pp. 20-25) that there has always been a kind of reflexivity in De Palma's fiction, drawing attention to the processes of creation and of watching, and *Blow Out* very clearly examines this concern, not only in the self-referential segment to which I have already referred, but also in the way its narrative follows the production of two films, focusing on process at the same time as its actions, with a clever and ingenious stylistic unconventionality, to the conventional format of the thriller.

The film assumes this generic direction through the sequence that finds Terry filling the abandoned bedroom of an evening on a bridge over the Washington Creek in search of new sounds. Armed with his powerful recording equipment (Robin Wood has evocatively described his microphone as a "submarine phallus"), he gains much pleasure from eavesdropping on a couple of lovers, one of whom, on becoming aware of his distant presence, urges their departure ("What is he? A peeping-Tom or something?"). Shortly afterwards, the accident to which the film's title refers takes place and provides Terry with an unexpected addition to his sound collection. McKyes, the political candidate, who was the subject of the earlier news bulletin in which Terry had shown no interest, perishes as the car plunges into the river, while Terry is able to rescue his companion for the evening, Sally (Nancy Allen).

From this point, the narrative follows Terry's attempts to reconstruct the incident and to discover the reason for the gunshot which, he later discovers from his recording, has caused the



blow-out and the politician's death. His search becomes one for what he sees as "the truth", and the detailed work which he is greeted by sophisticated spies serves to reinforce this.

"I'm sick of getting fucked by these guys. I know what I heard and I know what I saw and I'm not going to stop until everyone in the country knows about it."² He is haunted in his endeavor by the discovery, after a check-up about coverage of the accident appears in a weekly journal, that an amateur photographer also happened to be at the right place at the right time. Despite the pretensions of the film producer, he spends his time matching his soundtrack to the film including a delighted "Great!" as the finished product after the sound is perfectly synchronized with the image substantiating his theory about the gunshot. It is a moment which is echoed by his disgruntled "It's a good version" response to his producer's excitement when, at the end of the film, the appropriate news-report has at last been found for the girl in the shower in the horror film.

In his pursuit of "the truth", Terry manipulates Sally into standing him. Like her, she has been urged by McKyes's assistant (Terrence Corcoran) to forget the accident in order to protect the reputation of the dead man, and while she seems to have every intention of doing so, she is also drawn by her debt to Terry ("I saved your life. The least you could do is have a drink with me") and attracted by his apparently romantic interest in her. His intentions, however, are single-minded and as an stage in the film (and, perhaps, it is too late) is there any suggestion that her experience means anything to her other than a way of getting at what he wants to know?

Mickey Rourke, Nancy Allen, Terrence Corcoran, Sally (Nancy Allen) *Blow Out*

Even after he has learned that her role in the events leading up to the accident was far from an innocent one (together with the photographer Mickey Rourke, played by Dennis Franz, she had been part of an elaborate plot to see McKyes up in a compromising situation for the purposes of blackmail), his "innocent" in her does not change. His intense revulsion to her of his guilt about a past incident, when a hugging oversight on his part led to the death of an under-cover cop, seems more a strategy (in itself, as film) to delay her intention to follow the advice of McKyes's assistant to leave town, than an expression of his readiness to take her into his confidence.

Terry's action in this incident is represented in flashback and creates a series of counter-themes that echo back and forth throughout the film. His pleasure at the apparent effectiveness of his perform and expertise turning to dismay as he witnesses the fatal consequences of his error is virtually duplicated in the later sequence when another misadventure places Sally in a situation similar to that of the cop. The implications

Director Brian De Palma (left), director of photography Henry Jaglom and John Towner *Blow Out*



3. Paul Giamatti's much more forthright film *Shogun* (1975) will discuss in its greater length in the next issue of *Cinema Papers* around, though its length does throw its metaphors of a romantic coupling. What is that but once a representation of the function of the sexual liaison necessary for his very personal, uncorrupted edge seems to create a kind of equilibrium with the events on the screen, using the voice to its most extreme from the character who, which is his best friend and mentor, from Terry whose behavior is extreme in both with the representational and only covered by it and suggesting a state of entrapment of a measuring his last possibilities.

1. The working title for *Blow Out* was "Personal Effects" and I imagine, nothing would have been lost by its removal.

2. Joseph Gelsky, *The Film Director as Spectator* (Doubleday U.S.A., 1970, p. 21).



Looking for a sound: Terry in his studio, looking on as Jack (John Cazale) tests *Blow Out*

of Terry's lack of consideration of the human factor in his work and of his overriding obsession with uncovering "the truth" have become disappointingly clear. His anguished pursuit of her after he has inadvertently placed her in the clutches of McMillan's killer, Boyle (John Lithgow), reveals a desperation which is at least as much a recognition of what the danger he has put her in implies for him as it does for her.

Throughout the film, emphasis is placed on Terry's inability to acquiesce the fact of his own blindness. His passionate quest for knowledge is also an attempt to preserve himself of his own power, his failure to achieve anything but the most limited understanding of events (even at the end) after he has disposed of Burke, he has

the awareness of his motives for the killings, a revelation of nothing more than his personal impotence. Again with characteristic insight Robin Wood has noted that:

"At the end of a De Palma movie, the patriarchal order has collapsed before revolution. Typically the films move towards the conviction of the male protagonist."⁴

Given the explicit recurrence throughout De Palma's films of the destructive consequences of male manipulation of women, in which context *Blow Out* is no exception, Wood's observation is a particularly useful one for a reading of the film. Terry's impotence in *Blow Out* is a product of the fact that he cannot recognize himself outside his professional identity as fully worked out in his relationship with Sally and a vicariously sustained by the wealth of sensitive women as De Palma's director. The recurrent use of overhead shots of other characters as well as Terry evokes the sense of a power at work above the characters, of an individual beneficence which provides their lives despite their sense of control and their attempts to fix an order as things. The repeated circular tracking and panning movements of the camera around Terry assert a feeling of closure against Terry's attempts to create that order (nowhere better illustrated than in the sequence in his studio after he has found all his tapes around, when the camera's 360° path reflects the course of his movement, realises him irrelevant) and moves round and round the image of mingling tape and it is Terry himself (as the camera circles around him while he drafts the body of the murdered Sally) in control of the film's "take-out" sequences as the frameworks of the *Public Day* feature give expressive expression to his emotional despair.

Terry's ability to capture the right sound effect and to gain the information necessary to lead him to the next step in his attempt to find "the truth" seems totally dependent on chance, on the sudden and unexpected appearance of the sought-after effect. His reaction of Burke is

similarly an act which indicates his blindness to its consequences. Not only is it too late to save Sally, but it also cuts her off from "the truth" that he has been seeking, denying him any chance of achieving release. And if the killing of Burke might appear to have satisfied the demands of the thriller, the epilogue works to indicate the limitations of such a formalist response to the film: both in terms of the personal desire (as Terry thrusts his finger into his ears against the sound effect which will be a useful reminder of his inoperable impotence) and of the public one (the possibility of ever uncovering the chain of responsibility between Burke and the others who have been a party to his crimes dies along with him).

Further developing a perspective of Terry's manipulation of Sally is the structural conception the film pursues between him, Burke, and Manny. All three have their parts to play in the scene of the accident near the start of the film and all three manipulate Sally for their own ends. Manny, despite his later protestations, had engaged her in a setup which put her life at risk and over which, ultimately he had no control. Clearly there is a difference here between Manny and Terry, for while Manny takes no pleasure in or pride in Sally and makes no attempt to save her when his life is in danger, Terry does both, even if his efforts are in vain. Yet the connections remain — both record the event, both take advantage of Sally's publicity, and neither is particularly bright in the plans that they lay though they think they are.

Again there are clear differences of motivation and attitude between Terry and Burke, yet the similarities the film draws between them are fascinating and disturbing. Both are professionals (whether or not he may be, Terry is shown to be good at the mechanics of his craft, and Burke is a most competent killer) and they are self-assured in the performance of their skills, even if both are eventually undone by them. Both employ begging devices in the course of the film, and despite having no overtly sexual attraction to women, both through such means seem to achieve their (again very different) ends. Finally, both are bound together in their responsibility for Sally's death, Terry's microphone, his weapon for uncovering "the truth", playing its part, even if Burke's knife, his weapon for covering-up his part in "the truth", is the actual murder weapon.

Throughout *Blow Out*, along with Jack, the viewer identifies the character in possession of the film as the one who seems to hold the key to power, the control over the course of sensitive events. Burke, having tricked Terry and Sally into handing it over to him, seems to have acquired total power over this narrative movement as he destroys the footage. Terry can still hear, but there is nothing he can do to gain access to the last pages. However, retrospectively this power over the narrative is identified as an illusory one. What at first had appeared to be a perceptive narrative thread — the attempt to find "the right sound" for the soundtrack of the horror film in post-production — becomes a major preoccupation in the film's closing moments, encouraging a re-examination of *Blow Out*'s opening sequence which had initially appeared just to be a simple joke at the viewer's expense (and at the expense of the horror "quickies").

3 The profile with the aid of elaborate mirrors seems to be styled here and, though it is never truly set up, as a film in which only observations of it should be made. The mirroring is so subtle that De Palma may not fully conceive of it and of its implications for him as a filmmaker.

4 Robin Wood, "Notes Toward Reading De Palma," *Black Atlantic Cinema* September 18, 1977, p. 17.



4 Robin Wood, "Notes Toward Reading De Palma," *Black Atlantic Cinema* September 18, 1977, p. 17.

What had appeared as a source of a rather nice career work instead to create an all-embracing story, powerful and disturbing: the film that Terry thought he had been ignoring was the one for which, variously, he had all along been seeking out the finishing touches. The real power has been in the hands of the film producer from the beginning, and the human waste that Jack has left behind him has been less in the service of a crusade for "the truth", than fulfilling the needs of the machinery it was committed to displace, the machinery of fiction.

Like much of De Palma's previous work, *Blow Out* offers its viewer a double vision of a narrative work. Good I can think of few films in the past decade that have equalled either its absolutely gripping narrative flow or the density of its formal arrangement and simultaneously of a reflection upon the very processes by which it was constructed. Perhaps it is in this kind of discussion that the best of the new Hollywood cinema has been fatal to go, with sensibilities pushed by a blending of old Hollywood cinema and European "new wave", adapted by the social and political upheavals of the late 1960s and early '70s, and sharpened by the critical and theoretical developments around film during the same period. It is an exciting direction, and *Blow Out* is a good example of what it has to offer.

Right: Terry Grant doesn't suspect in his photographs of McRyan's accident. Blow Out. From: John Lone, Anthony A. Allen (company photo) in the scene of Philadelphia Avenue. Blow Out





Body Heat

Body Heat is a film noir, a genre film informed and changed by a modern sensibility. It is also Lawrence Kasdan's first film as director. Kasdan, a screenwriter, has written *Continental Divide*, *Raiders of the Lost Ark* and *The Bodyguard*, and co-wrote *The Empire Strikes Back*.



The possessive husband, Edward Walker (Richard Gere), top left, makes the man who has moved in on his wife, Mossburn, the lover, Monte Walker (Kathleen Turner) and Ned Ravine (William Devane), all other stills, make the most of couple moments.



PART ONE FILM PRODUCT DESIGN JON DOWLING DESIGNS

...and the Word was Light

When the process of moving pictures ceased to be a travelling peekshow and novelty attraction, becoming the enormous entertainment industry it is now, people were attracted from many different areas to have a crack at putting their visions, fantasies, jokes, fears and observations on film. They came from vaudeville, melodrama, operetta; from sideshows, serious theatre, ballet and the fine arts. They had been dancers, businessmen, painters, drill instructors, dilettantes or photographers. Within 20 years nearly every industrial country in the world was making films, pushing new discoveries to their limits, drawing inspiration and direction from any allied field that might be of use.

Few of his more remarkable attributes, it seems to me, previously established artforms together into one better piece. Writing, music, painting, sculpture, song and dance, and performance (in link arms, hybridised and dancing through associations with one another in a way

that may have been dreamt of, but has not been possible until this century. Cinema has become the dominating artform of the 20th Century, on completion it is (parallel) around the world in the same way that Botticelli's most recent painting would have been perched through the streets of Florence 500 years ago. The new picture, preceded by prints, bond and cloth,

would have been carried on a float decorated with flowers to wherever it was to bring its share of the Lord. Today, thanks are offered to a different god.

Ever since the beginning of film, the designer has played an important role, working with the costumes and sets. Georges Méliès devised for his own garage productions in France in the early 1900s. But these were little other than sketches enclosed within the camera frame's own processes and. A few years later, in Italy, mother of grand opera, the sets became so massive for Giovanni Pastrone's *Cabiria* (1913) that the camera was forced to abandon its tripod position and start rotating about the huge public halls to get a better look at its surroundings. A cinematic innovation had been forced upon the motion picture by the sheer enormity of the building. In 1915, D. W. Griffith advanced the cause of reproducing historical monuments by making the enormous outdoor set for *Intolerance*, due largely to the fact that he just wanted to impress the Italians. Judging by the still discussed, I imagine he succeeded in his ambitions.

Now while the early years of creating illusions to use as spectacular backdrops obviously had an element of irony who could build the biggest and best, it is equally apparent from the photographs that these early set designers and designers were not copying the world around them or the findings of their extensive historical research. What they had all done was to make

1 However, it is claimed of the mysterious Walter L. Hall who designed that real courtyard painted by Leaning against a wall.

"He could look at a painted fragment of a temple associated archaeological find and from it conjured up the entire subject, without it might have been. What was his secret? Perhaps... almost impossible."



John Dowling, production designer. His credits include *Mad Max: Fury Road*, *The Blue Lagoon*, *Thelma & Louise*.



Above: Ginger Rogers in *The Kellynch*; Right: B. W. DeLille's *Interference*. Far right: A. W. DeLille's *Interference*. Below: Ginger Rogers in *Interference*.



full use of the opportunity given to them in providing something new and exciting for each film, and created a special reality for their film, in which everything — the costumes, sets and props — adhered to that new concept. The idea of living in a stable reality had already changed by that time, and the movie one now watches film, in one's mind and memories "The real world where we thought we lived blends with the world of dreams."

About the same time, the eastern world was in a state of revolution: people had completely acquired the ability to travel at lightning speeds on land and even in the air; they could talk to others half-way around the world, power came either with gas and had thousands of novel inventions that were designed to help make daily life more comfortable. On top of that, the world of thought had been changed by Sigmund Freud, Carl Jung and even Oscar Wilde; women were to be thought of as equals, and the art world was in a state of intense discovery, much to the chagrin of the public which had made some discoveries of its own. But paintings could be slashed with the pointed end of a spearhead, if they were felt to be distasteful.

Freud discovered other people's subconscious thoughts and fears. Men found passion and the Salvador Dali film with Luis Buñuel. Each new mechanical invention or thought immediately had a dozen others, giving the subsequent film industry a challenging adolescence, growing up as it was with its many brother and sister arts. In the middle of this first 40-year period of the 20th Century came a world recession, and at the end of a Link was Strindberg announced that all film should be in color and extremely in three dimensions ("fast motion") and his critics, "they're going to invent the theatre!"



By the 1930s in the U.S., film was a strong, sturdy, mature industry, attracting many artists, actors and architects to apply their skills in the new art, since a lot of these men and women were unable to practice for themselves on account of the Depression. The resultant flow of labor (a lot of which was available at greatly reduced rates) helped boost the output of the studios immensely. There had also been a healthy and energetic interchange and exchange of ideas between theatre and film and other arts during the early years. The studio system had been well established since the 1910s and, in later years, saw the involvement of writers like F. Scott Fitzgerald, and artists such as Salvador Dali, who designed a dream sequence for *Spectacular* in 1943, and even started an aborted animation for the Disney studios.

The design departments of the major studios began to take on the characteristic touch of their department heads. Then each studio quite self-consciously gathered together an art department that would provide a distinctive trademark. Indeed in Ernst Lubitch's observation that, "There is Parisian Paris, and Moulin Paris, and of course the real Paris. But Paramount is the most Parisian of them all." In that point about illusion and reality again.

When Lubitch is referring to it is the fact that the Paramount studios art department, headed by Hans Dreier until the early 1950s, compared to film the atmosphere, joy and mystery of Paris better than any reproduction of the city could ever have done. Paramount had copied up France in its other words and the very fabric of the backdrops, props, costumes and built sets all join forces to reanimate themselves into the heart of the audience until it is enjoying the experience of seeing the city on film as much as if it were in France. The art of films had been stretched beyond stage techniques to embrace actual feelings and experiences. During this time, film really came of age in the American film industry.

The overhaul of the MGM art department

from 1934 until 1946 was Cedric Gibbons. One can see his credit on every MGM film up until 1956 (when he retired with a stroke), because he had a 10 year contract that only his name should appear at heading the design team. This agreement is also supposed to have designed the Oscar award, of which he won 11 himself during his long career. Gibbons was unfailingly an extremely creative man, despite his unimpeachable character, and I set him to illustrate an important point about the acceptance of the new-found film reality.

Throughout the 1930s, the interior design trends of the Art Deco movement, combined with influences that were later to emerge as the neoclassical, function-oriented Bauhaus school of thought or rational design, blended into what was then known as the Moderne (what we now call Art Deco). Now examples of houses or apartment buildings constructed entirely in the Art Deco manner are extremely rare, due mainly to the fact that commissioners of art and architecture seldom have any foresight: rather they like to see elaborations of what they have seen to work in the past, even the recent past.

Gibbons was, as a designer and former architecture student, a designer to develop the Art Deco style to its limits, not to be lived in for years to come, but solely for film. In creating his sets, therefore, he could push the style to limits that had never been seen in reality — that could never be enjoyed on a Sunday afternoon by its owners — because he knew that when you build something for film you could go beyond the attributes of architecture and engineering laid down in the real world. He set for MGM's 1935 production of *Boys in Town* establishes a height of the Deco style that exists only on film, which has since then become reality. The designers of Deco work documented pale heads Gibbons' flurry of squared-off columns, triangles, the mirrors reflecting the rooms into blackness, and the neoclassical border containing these mirrors, which spells out luxury and a sensual mystery



with admirable economy. This set, like many others of the decade in the U.S., served to broadcast the new behavior of the day. Film had started to play the prophet and arbiter of taste and dreams — during a world recession!

It is interesting to consider that this age of the film medium, by the designers and producers in two-hour-long, hotly cakewalk periods in ideal home exhibitions could not have been captured so effectively had it not been for a total control of the tool in hand — film as a realizable art form. The next recognized step was to take total control, not only of the tool and materials and devices, but to start manipulating the artists, in the same way that a sculptor harnesses away at a piece of stone knowing that somewhere in there is a virgin and child.



Well, in 1939 David O. Selznick was making *Gone With the Wind*, and, as producer, he went through four directors for various reasons. However, the entire film had been planned on paper before it went to the shooting stage by William Cameron Menzies, one of the most influential and prolific designers in Anglo-American cinema, who had drawn "a thousand visually perfectly composed sketches for the camera to follow — every shot on paper, even to the light effect — and the various ages interested to Menzies' vision" (Mary Corliss and Carlos Clarens, *Film Comment*, 1976). To keep those various ages happy, Selznick gave Menzies the title of "Production Designer" (for he had in great abundance the look of the film as its dynamics, the rhythm and the lighting Corliss and Clarens continue).

"If a film director is perceptive enough not to allow his ego to interfere, he can stimulate his set director to create the intricate language of his craft and delegate some of his structural duties to his production designer to work with the camera."

The term production designer had been introduced, not as a gratuitous title, but to describe a concept — that of someone constantly monitoring the look of the project to ensure that the end result is as coherent a package as possible, and to work closely with the director in the planning stages to design whole sequences, or even the entire film, on paper before shooting. The work is completed with designing sets and overseeing other visual experiments, leaving the director more time to spend with his actors and editor. I shall say more about this particular role later.

Meanwhile in Europe, the approach to filmmaking had been quite different, not being monopolized in the U.S. studio system, the European film was the domain of the director, rather than of the studio head. The studio space was more like a large theatre company, with the head of the organization often unknown to its workers. As a result of the independence of the European director, one can see a far more prolific output, and subsequently a more rapid development of ideas. If you like, this is the



Left: James Brown sketch. *Spillhouse*. Below left: *Spillhouse* drawn sequence by Selznick. Right: *Spillhouse* drawn sequence by Selznick. Below right: *Spillhouse* drawn sequence by Selznick. Below right: *Spillhouse* drawn sequence by Selznick. Below right: *Spillhouse* drawn sequence by Selznick.





Below: *The Post* as Jean Cocteau's *Blood of the Poet*. Right: Cocteau at work.

realm of the auteur director, it would have been his stamp that was the distinctive trademark upon a film rather than that of an organization. One cannot imagine Luis Buñuel or Jean Renoir submitting to the vision of their designers — they were the artists, though very much in collaboration with others who were specialists in their field.

In Europe, a different style of film developed, one more intimately concerned with the inner feelings of men and women, and reflecting the most traditional values of family, religion and class struggles that the U.S. cinema forgone. The European films of the pre-war period were also more closely linked to the cinematic artists themselves of the same cities leading to collaborations like the *Grand Ill* partnership, or the involvement in film of a poet such as Jean Cocteau.

It is interesting to look back to the formative years of European cinema, where one finds precedents for independently film genres. Jean Vigo's *Zéro de conduite* (1933) was remade by Lindsay Anderson as *IF* in the 1960s, and his *L'À l'heure* would just as well be Franco Coppola's *The Run People*, while such extraordinary notions, that may well look clumsy to us today, like *The Priest* and the *Sassoli*, a spiritual look at the French Roman Catholic priesthood's inner faith. Cocteau's *Ophélie* and the entire surrealist group's involvement in *Entr'acte*, are important contributions to the language of film as we now so readily recognize and use it. These innovative gifts to cinema now make possible the work of Nicolas Roeg, Coppola and the Master Python team: it does not come from the U.S. cinema. But each discipline makes its own contribution to the medium, and each enriches the device that art now at hand.



the Role of the designer in film

It does not seem essential that every film have a designer, since many films of a socialistic nature are the handiwork of the director, who supervises the production from beginning to end, with the help of an art director to ensure that the settings look right for the idea. This sort of film might also be

shot largely on location, requiring only a certain degree of reformatting. But the designer is not restricted to the large budget film by any manner of means, since by establishing a style of attack for a film, and ignoring the demands of actualism for realism, the designer can create eye-catching and atmosphere with the simplest of devices and backdrops, thus saving the prod-

Below left: Jean Vigo's *Zéro de conduite*. Below above: Cocteau's *Ophélie*. Below right: Francis Coppola's *The Run People*.



not inspiring a great deal of money, in return for a film with a coherent overall look. In this manner, it is possible to produce a film for \$5 million that looks as though it should have cost \$4 million, simply by prearranging the approach. However, to do this, it is essential that key creative people on the team are prepared to accept this approach. That may seem rather an odd thing to say since I base my asking who would these people be involved if they don't necessarily all agree with one another? Well, it happens. I can assure you. Unless the director, photographer, designer and costume designer are in accord, and the director trusts these specialists to interpret the brief for the film, then the whole thing will be in jeopardy.

It is equally important that the director has the same conviction about the film as the producer. But if the producer decides that the "realization" of a film is a good money-saving device—that it tends to be a related visually in this manner—and on seeing the movie he panics, because he has never seen anything like it before, and upsets a more conservative approach, then more money will have to be found to create the retroactive look. Reproducing artifice for film is an extremely expensive business. What this example demonstrates is that the director has the wrong producer, and quite probably that neither of them has the courage of his convictions to produce an innovative piece of work.

As an example of a low-budget film produced in Australia recently, that has the aspect of a far more expensive film, I send only *George Miller's Mad Max*, conceived, written and directed by George Miller. George's singular vision and unerring creativity produced an equally unerring group of people to realize his extraordinary idea. The film was made in 1971-72 for considerably less than \$1 million and is quite the highest-grossing Australian film ever. George and producer Byron Kennedy had planned the film together, being in complete accord with one another.

The picture had been totally designed in the writing stage, relating to crop, specially filled compositions, a very fast cutting rhythm, bright color and a great deal of action within the frame and in the camera's movements. On the other hand, there was insufficient money to build anything extra to establish the futuristic vision, so we had to use everything in an utterly broken-down condition, the only items of old clothing being garbage and litter, which costs nothing. The particular innovations could then be enhanced with certain key objects, like the car stuck on the bench at the beginning of the film, the backless bus and the exploded in the same



Above: *Concepts as art-directing: George Miller's Mad Max.* Below: *Max (Bo) Object to Be Destroyed.*

scene, or the extraordinary sight of the postman official sitting on a broken lavatory dressed in a Japanese suit of armor while he discusses policy with the police chief. All these apparently thrown away details give meaning and meaning to the incongruous objects as well as their surroundings at the same time. One knows something about a scene in the future when industry has ceased, and its products have become objects to the people of that time and one sees these things in unaccounted places, which makes their intended function all the more poignant, ironic or ridiculous.

So, intent and design mind bend in place, in fact the two words are often used synonymously. This becomes clear if one looks at a detail which I can best explain in my own future. Suppose I have to design a haunted house for a film. I can either turn to one of the many books that have been published about horror films and copy one of those gaudy buildings, or even create a synthesis of several types of houses from the past. On the other hand, I can come up with something entirely my own, which would be a portrayal of an (and the director's) idea of a really spooky place. If I choose the latter, I cannot start drawing until I have a clear idea as to what the finished thing should look like: there is no point in even drawing a sketch of the place. The pencil will certainly not do the work for me as it is only a tool of my mind and not an idea. Furthermore, once that initial idea has finally gotten itself down on paper, for the house to be built I must have worked out every detail of color, decoration, dimension, texture, and the apparent age and character that the place is to have. If I have not, then the end result will show quite clearly that those aspects have not been thought through, that there was no overall concept. The outcome can then only be that the building will not say "haunted house" to the audience. The original intention will have failed.



A great many films fail for reasons of this type. It is an uncontrolled wandering, a compromise of idea or imagination. It is not good enough, though tendency to put something in front of an audience in rough terms. "Well, it's something like this—do you get the idea?" which only goes to show a lack of planning and design in the broader sense.

There must also be the very strong conviction that the initial intention, and the director takes to achieve it, is right for the film in question. An idea that is only half conceived cannot be

Continued on p. 95

Below: *The Money Pitton team in *Life of Brian*.*



TAX Notes

Prepared by the Australian Film Commission.

The following notes have been prepared as a general guide to Investors and Producers dealing in Australian films for the purposes of the *Income Tax Assessment Act (ITAA)*.

Each individual project has to be assessed on its merits, and the information below is of a general nature.

It is stressed that in cases of doubt inquiries should be made to the Australian Tax Office (ATO) for a ruling on the specific facts of the individual project.

Eligible Films

To qualify for consideration under the new provisions of Division 168A of the ITAA, a film has to be an "eligible film" and one having "significant Australian content". The Minister for Home Affairs and Environment receives applications in this regard, and if satisfied on the basis of project details submitted before production, issues a provisional certificate as to the film's eligibility and content.

It should be remembered that changes to the specifications of a film, especially if they involve foreign elements, may jeopardise the continuing status of the project in terms of certification and, therefore, prior clearance of any proposed change should be sought. On completion of a film, a further application should be made to the Minister for a final certificate and provided that the Minister is satisfied that the film has been completed within the details submitted in the application for provisional certification, together with any approved changes, a final certificate is expected to be issued without undue delay.

Eligible Expenses

Marketing/Revenue Distinctions

The Division 168A deductions relate to capital expenditure incurred by the taxpayer in the production costs of a film. It is important to note that a typical film investment package may involve the expenditure of monies which do not, on the basis of the taxpayer, have the nature of capital expenditure with regard to production costs. For example, interest may be expended by the production company on behalf of the investor which are capital expenditure with respect to non-production

costs (e.g., formation expenses of joint venture or corporate structures), and conversely other expenses may be of a revenue nature associated with the film, such as publicity and marketing expenses.

Therefore, each category of expense should be carefully isolated, to identify whether it will fall for assessment as a non-production capital expense in terms of the ITAA, a capital expense for the purposes of Division 168A or a revenue expense for the purposes of Division 168A.

Revenue expenses of the film (such as publicity) are eligible for deduction; however, they are only eligible for deduction against income derived from the same film in relation to which they were originally expended and if the time that such income becomes assessable.

Production Expenses

Legal Expenses Such expenses relating to production goods and services are generally eligible expenses. For example, legal costs of constructing sets and crew quality. However, legal costs of contracting investors do not qualify in the same manner.

Sets and Props Items of a capital nature, such as equipment, buildings, sets and props, and other constructions are eligible to the extent of their value consumed during the production. (e.g., the net cost of set construction qualifies after deducting from the cost of construction the proceeds of sale or other realisation). Cars and film equipment should also be treated on a net basis.

Completion Guarantees Standard form completion guarantees relating to the budget and time performance of the film have been held to qualify for eligible production costs.

Producer Fees and Production Overheads These qualify to the extent that they

rdine specifically to the producer's role of producing the film. Care should be taken in relation to payment for any other services which a producer may render the overall project, such as arranging finance, provision of service vehicles, etc., as these would not qualify as production costs of the film.

Contingencies: Naturally any amounts originally budgeted in an overall contingency will fall for assessment depending on the way such a budget amount is allocated and the form in which it is actually expended.

Overseas Expenses: Payments in kind of non-Australian taxpayers are understood to stand or fall depending on the character of the payment in the hands of the Australian resident taxpayer. The general rules described above apply.

Publicity and Marketing: All costs of publicity and advertising for revenue expenses rather than capital cost of production.

Distribution Expenses: In principle, costs of materials produced after the completion of the film, for the purpose of servicing sales, such as multiple prints, etc., are revenue expenses. Completion is generally taken to occur at answer print stage.

Development Expenses

A film project generally starts with the acquisition of an existing intellectual property, such as a book, or with the creation of an original screenplay. From that point, to the point at which a production can start, considerable development work is generally required, including writer's and editor's fees for development of the script, professional fees payable to directors and others for consultation in regard to such development, costs relating to location surveys, selecting and contracting of cast and crew, scene tests and costing of proposed film. This type of expense can be termed as expenses of developing "The Property" provided the sponsors acquire "The Property" by virtue of an arm-length commercial transaction, in the same way they acquire other rights of production required to make the film, then such costs of developing the property are eligible in the hands of the taxpayer as part of the production costs of a film.

At Risk

The "at risk" test has been held to apply to two separate aspects of a film investment. Firstly, it relates to the status of the taxpayer being "at risk" for the production costs in the sense that those costs are incurred on his behalf. Secondly, the test is applied to any financial transactions that are designed to make the taxpayer's risk a "paper risk" only as distinct from a commercial risk.

At Risk Expenditure: To qualify for Division 108A deductions, the taxpayer has to fully commit his investment to the producer before the producer commits the expenditures which will eventually be met from the proceeds of the taxpayer's investment. In other words, the critical relationship is the timing between the investor's commitment to the producer and the producer's commitments to the suppliers of production goods and services,

either then the cash-flow of the investment and the production costs. Care should be taken, therefore, to ascertain the commercial status of expenditures which are proposed to be met from investor commitments.

Finance at Risk: There has been considerable debate on the "at risk" test in relation to borrowed funds and pre-sales. It is understood the substance is as follows. In relation to borrowed funds, the taxpayer remains at risk for the total of his outlays, provided the funds advanced in making those sales are a true liability for the investor. Any arrangement whereby the repayments of those funds is limited, and whereby the investor is not fully at risk for their repayment, is examinable by the Australian Taxation Office. Commissioner solely has power to determine to what extent the investor's contribution to the production costs of the film are truly "at risk". For example, a non-recourse loan provided to the investor on the basis that its repayment is limited to the proceeds of the film would generally be taken as not being at risk.

In the normal course of events, it may be possible for the producer to secure a sale of some of the film rights before the production of the film, or even before commencement. Provided that such a pre-sale arrangement was the result of a normal commercial arm's length transaction, then the income arising from such a pre-sale arrangement will not generally be taken to reduce the taxpayer's risk of loss.

However, in the event that income was derived in the one and same arrangement under which the taxpayer has his loan or otherwise put in funds to enable the expenditure to be made, the income will be taken into account in determining the amount for which the taxpayer was at risk.

Underwriting

As noted above in the "at risk" context, the taxpayer is required to have his investment continuously committed to subsequently claim the expenditure of amounts on account of his investment as an eligible expense. Therefore, an arrangement under which a producer proceeds to underwrite and endorse the funding of which is transferred to him by an underwriter, will not, in a rule, lead to such expense being eligible in the hands of investors subsequently introduced by the underwriter to reimburse such expenses.

However, to the extent that some expenditures of a film need not be committed by the producer until a later stage of the film production process, then on an interim basis an underwriter could guarantee the introduction of investors who would be in a position to commit the required level of investment to the producer before the producer having to commit such final stage production expenses.

Therefore, it is possible to plan two-tier financing, whereby early production commitments are covered by early commitments from stage one investors and later commitments are covered by stage two investors, with an underwriter guaranteeing the stage one investment and the producer the due performance of stage two investors, so that the test of investment of the film is passed.

It should also be noted that the expenditure of funds which will not be the subject of a claim for deduction under Division 108A is a third level of financing and is not subject to the "at risk" test. This type of financing can be used in conjunction with a stage one and stage two investment plan noted above.

Allocation of Individual Investments to Production Costs

As previously noted, the overall cost of a film investment involves expenditures for some items other than production costs. Therefore, the eventual claim by an individual investor will depend on the allocation of his investment to particular expenditures. Only that part of his capital investment, which was expended on production costs, will qualify for the 15% per cent deduction. Care should be taken to connect all the value with regard to those categories of expense to be met from the investor's contribution. The extent to which the investment may be used for items which are either non-production expenses or which are production expenses, but which are not eligible in the taxpayer's hands because of their prior commitment by the producer, should be specified.

The application of income from income net account in documents is a pre-sale investment from tax-free sources to items of the overall investment budget which do not qualify as eligible capital production expenses, minimises the deductions available to taxpayer investors.

Timing of Deduction

Effectively the project has to satisfy those strict tests to be eligible for Division 108A deduction. Firstly, the film has to be completed, secondly, that the taxpayer has in his the copyright of the film for the purpose of producing assessable income or to derive assessable income under some form of "pre-sale", and, thirdly, the Minister has to issue a pre-conditional certificate in relation to the film.

Additionally, of course, the taxpayer has to fulfil the general conditions, in that he is at risk for his contribution, that he is a resident taxpayer, and that he is one of the first owners of the copyright with the intent of using it to produce assessable income from the film.

Revenue Test

One of the pre-conditions for claiming a deduction concerns the derivation by the taxpayer of assessable income from the use of the film copyright. This has been loosely referred to as the taxpayer's "revenue test". It should be noted that the test begins upon the minimum set out in Section 104A(1) and in the principle it is not necessary for the film to be exhibited to the public to satisfy this test. Other forms of normal industry marketing can produce assessable income for the taxpayer investor. An advance against theatrical distribution or television broadcast, either in Australia or overseas, is an example.

These rules are in the nature of general comments and should not be taken as specific rulings affecting by the ATO. Products and investors should consult their professional advisers and, as noted before, in case of doubt, application for specific ruling should be made to the relevant ATO office.

The above information is believed to be correct at the time of publication. However no responsibility can be taken for loss incurred by any person relying thereon. ■

PART TWO

W O M E N BRIANN KEARNEY

I had been working in and around still photography in the '60s. I did modeling for a long time and a few television commercials. I have also been, long with Kevin [Kearney] for about 17 years, and, since I started living with him, he has always worked in film. It is something I have always wanted to do.

Kevin worked in Europe for a while and on our way back to Australia I contacted him. I couldn't do anything for about three years except write. I wrote a children's story called *Jeremy and the Tragic*, and a script for a film, *And/Or/Us*. Later I applied for money from the Australian Film Commission to make *And/Or/Us* and they said no. So I made a film of *Jeremy and the Tragic*, which I did at Jack Thompson's place. That was the first film I did for myself. What little money we had came from Kevin's savings. We did *And/Or/Us* the same way, everybody worked for nothing.

Was "Jeremy" a children's film?

Yes. It was 22 minutes and done as a film. We had a marvelous time making it. Jack was first assistant. There were about 20 people involved. Patrick Thompson played the little boy, Jeremy, and Susan Syron played his imaginary friend, Tragic.

Then I decided to keep going with *And/Or/Us*. It is more an adult film about the emotions that pass through one's mind while one is doing something. It is a bit abstract, but it was always meant to be like that.

Kris McQuade plays Sam, Bridget Murphy is Rachel, and Agnes West is Makala, the girl whose mind we explore. It is about 50 minutes long.

What has happened to that?

I have finished it and I am just waiting for an answer print. I don't have the money to get one at the moment. The two people I have shown it to — a Japanese distributor who was out here early in 1981 and an American marketing man — both liked it. But until I get the money to do a final print, I will have to keep going with it like that. As far as I am concerned it is finished, so I have started on another one.

Are you writing it?

Yes. I am trying a long film this time. They have got bigger each time. It goes easier. You learn a lot from the first couple. I did a few Saper 8 films in between, from which I also got a lot of experience. They were good fun to do.

Do you have help writing the feature — money from the Australian Film Commission, for instance?



Briann Kearney

No. I have written the first draft already and I am just doing the second now. It is called *Hidden Lady*.

Will you direct the final film?

Yes, I hope so. It is the sort of thing I would like to make.

I have spent the past couple of weeks writing a script for Kris McQuade and David Bruckner. They came up with a really good idea for a film, and they asked the story-line. I have really enjoyed doing the script for them, but it was not the sort of thing I would want to make myself.

Which films or filmmakers do you admire?

I really like Nic Roeg's films. I think they are superb.

Didn't you have something to do with "Makalala"...

No, I just travelled with them for a while. Kevin was working on it as a record sound engineer, and he was with Nic all the while. I spent some time with them here and later in Britain.

Roeg doesn't make a lot of films, but I think every one of his you can see again and again. He is a wonderful director, and inspires people tremendously. On *Makalala*, they ran out of money a month before they finished filming, and he inspired people to keep working to finish it — and the money came through in the end.

I don't think he has made an enormous amount of money on his films, but he has always made good films, and they keep coming back.

Is there any unemployment back in the film being made in Australia?

I think we don't stay into anything exotic in Australia, which is the sort of thing to which I am

I N D R A M A

interested. You never see anything terribly erotic, and as soon as something comes across as Australian film as being erotic, it is immediately put down as being pornography. We haven't really any feeling about erotica. Most of the films we see are musicals, dance, with people always doing strong things.

But I don't spend all my life out there on the basketball court, I spend a lot more time in bed. I think a lot more people do than care to admit it. And it is something you never hear about, people's personal feelings. You always hear about how they feel about everything that happens outside, in the outside world. I am more interested in how people react in a sexual situation to other people, because we don't all react in the same way.

You are not talking about films like "Abbie Hoffman"...

I don't find films like that erotic. With someone like Nic Mose you find that you can deal with erotic things in a wonderful way. He has the most extraordinary love scenes in his films — every one of them. In the love scene in *Walkabout*, the boy and girl never touch, it is all just done with eyes. We never have anything like that here.

Is it because most films here are directed by men?



Jeremy (Philip Thompson) left and Roger (Chris Spence) in Brian Kinsley's children's film, *Jeremy and The Tropic*.

Filmography: Brian Kinsley

1975 *Jeremy and the Tropic*
1976 *Abbie Hoffman* (in progress)
1977 *Abbie Hoffman* (in progress)

I have different ideas about it, but I think sometimes men are also stopped. I think they are probably up against the same pressures if they want to do that sort of film. Ken Cameron probably ran up against a bit of this in *Monkey Grip*. He had some very gentle and, I think, quite beautiful love scenes. Heine Grever was there on his set which was a good thing. I am sure it helped keep some feeling of the femininity in those scenes. But I think he could find that audiences will have the same problems.

Somebody else I know made a feature and actually cut the love scene out after he saw it. The film shows it's a preview screening. They cut back the love scene because it was a bit strong and people in the audience filed out questionnaires and said they didn't think this would happen. So, I don't know.

Screening is a difficult thing to deal with in films. People seem embarrassed by it and shy away from it.

I think so. And also some of it is really quite angry and not loving, but I don't think that is a bad thing.

Continued on p. 43



We don't deny any sexual scene in Australia, which is the sort of thing in which I am interested — as soon as something comes across as erotic, it is immediately put down as being pornography. Kinsley's *Abbie Hoffman* (in progress) left: Anne Wiaz, Raelle Murphy, Eric McQuinn.



W O M E N

SONIA HOFMANN

I recently went over to Hollywood to do some marketing of *Mantis Loves Jack* and some other shorts from the Australian Film and Television School. I had been writing a feature script for the past 15 months, and I needed a break. So, I thought I would go across and check it out.

I hired a cinema on Sunset Boulevard and showed my film to Terry Southern, who wrote *Dr. Strangelove*, and Jack Schram, who has produced countless Hollywood

spots. Terry called me the "Renaissance of Australian film" and Jack wanted to get me an agent in Hollywood. It was very good for my confidence because living in Australia you tend to look into the woodwork, you are just like everybody else. But over there you are someone new, you are someone interesting. They really look at your work.

When I gave them a quick run down on the production report before screening my film, they all nearly kicked over because most of the films were made on rea-

sonant budgets. *Mantis Loves Jack* was made for \$3000 and was shot in five days. *Bottoms Up* was based on a Ronald Dahl short story and I shot that in three days on a budget of \$1000, and *Jungle Line*, a documentary on King's Cross, I shot in one night, though it took six weeks to edit.

Hollywood I saw as a disaster lumbering around drunkenly on its feet with police helicopters buzzing overhead. I was there when [President] Reagan was shot. It was the last evening of the American Film Market, and they were due to have

a large party. After the shooting it was cancelled.

When they finally did have the party the following evening, I went to the Milton and there were rows of police six deep and hundreds of yards long: truncheons, gas, mace-batons, security. It felt as if I was going to prison rather than a celebration.

Anyway, if you and you were from Australia they would walk towards you with their hands open ready to shake your hand. There is a common feeling of looking towards Australia in the great new



Jack (Don McQuade) and Mantis (Sonia Hofmann) with Terry Southern (left) and Mantis (Sonia Hofmann)

I N D R A M A

hope. Every writer, every producer, every director I spoke to asked, "Do you think I could go out there and maybe set up again?"

Also, I couldn't believe how many scripts were being thrust in my hand. It doesn't happen here. I wish it did.

But as I read them, I realized that I was not a product of that culture. How can I direct a film in the Bronx about a cute little old Italian? I could do it but, because I haven't grown up in that background, I wouldn't have the same instincts and smell for it. This made me realize that I was more international than many Australian people. Even though I'm a Czech directing film in Australia, I have become a naturalized Australian. I was educated and grew up here.

"Morris Loves Jack" was your last project at the APTC...

When I presented the script at the Film School they strongly recommended that I not do it because the script wasn't too good and because it was far too unrealistic a project. They felt it would never be able to bring it in on budget and on time. They told me I should attempt some little five-minute epic — perhaps a documentary on some life issue. I had to fight their tooth and nail to be allowed to make it. I really was how to make films describes everything — probably the most valuable lesson I had at the Film School.

What role did Dave Marsh play?

It was Dave's original idea. He and I co-wrote the first draft. I wrote all the love-devery-afternoon stuff, and he wrote all the police material and all the masculine roles because he is far more familiar with it. Dave then sat off and wrote a draft which we then workshoped with the actors. He wrote the next draft from that. I found that was a very good way of working.

I gave the final script to the actors a week or so before the shoot. We sat down one afternoon and worked out ways right through. We had a reading, read it apart, stood it on its head, put it back together again, then Dave worked the final draft from that. It came together very quickly, very naturally. We actually had Kris and Johnny as read when we wrote it.

The cast in Morris Loves Jack was so supportive. They believed in the script so much that they were willing to wait 24 hours a day not to get the film up there properly. Haydn Kraman was also a very valuable first assistant. He has a



Sarah Arbus directs Jack (David) along the filming of Morris Loves Jack.

real storehouse of energy, if it can be stored in the right direction, there is just nothing he can't do.

What are you doing now?

I am writing a Susan Sontag film, which I have been working on since Film School. I will direct it, and edit it if possible. I want to try and keep it small so I can control as much of it as possible. I don't want it to get out of my hands. I'd like it to be a low-budget feature with a small crew — virtually the same size crew as Morris Loves Jack. That was 12 or 13 people plus a makeshift cast. You come in on time on a low budget and kill 'em — production, that is. It's very important for your first film to go into profit.

When you say low budget, do you mean \$200,000-400,000?

I wouldn't want it to be more than \$450,000. I'd like it to be less. You need a very good production team and a craft person and sound crew, because it is very important to keep that intimate feeling as a unit. As soon as you go to these very

Letter to a Friend



large-budget films, with a million people running around, I find that you lose vital energy. A lot of people stand around waiting on other people. If it is small, you can attack that whip much quicker.

Have you been approached to direct other projects since "Morris Loves Jack"?

I had a few scripts sent to me, but they are not as any ones that I could really work on. One was a depressing story about a girl with suicidal tendencies, but a subject to set my teeth poisoning with delight!

The only reason I resist to writing is because I can't ever find

Filmography: Sarah Arbus

1976-77 *Letter to a Friend*
1977 *Journal in the East*
1978 *Simple Life*
1979 *Believing Is*
1979 *Morris Loves Jack*

anyone or any script or property that works in the same mental sense that I do. I am dying to meet such writers but they, as yet, haven't materialized. So I am forced to continue.

I am not a very good writer. I am an ideas person. I am so intuitive more than I am a writer. I am much better directing and much better talking than actually putting pen to paper. Editing is a joy, directing is a total joy. Casting and pre-production is also a joy. Writing is like torture. It is the hardest thing in the world. I have so much respect for writers.

Would you always cut your own films?

Yes. I have cut all my material — with a little help from my friends.

Continued on p. 25



Michael Rubbo

Hiding behind the "I"

Michael Rubbo, top Australian filmmaker for many years resident in Canada, talks to documentary director John Hughes.

Explicit personal intervention in your film is very much part of your style. Why did you develop that approach?

I did not develop it cold-bloodedly. I came to it almost apologetically. I saw the film journalist doing his research and covering his subjects in a so-called objective way. I could not do that. I had no proper journalistic background and, to compensate for what I then thought of as a deficiency, I developed a personal style. I used the word "I" in my narrations, for instance. I hid behind the "I."

Why did you feel you had a right to a position that didn't even pretend to be objective?

At first, I did not think I had a right. I just felt I could not do the other thing. Later, I developed a rationale for what I was already doing.

I had been a painter, and I thought, "Well, painters have won the right to portray the world as they see it. They sit in front of documentary reality and produce impressions, personal visions. Why can't a documentary filmmaker do the same thing: be unashamedly impressionistic and personal?" I felt a lot better once I had that worked out.

So, from the beginning you saw yourself as an artist with the right to self-expression...

No, it took a while. Then with growing confidence, I claimed more and more the right to express my vision. But at first, as in *Sad Song of Yellow Skin*, it was tentative. I did not appear in that film, just my voice. But even there it was a funny subject to be personal about, something as serious as that bloody and useless war [Vietnam].

You chose to work in the world of politics with your first film, "The True Source of Knowledge." How much did that film have to do with your experience in Australia, or with being at an American university during the Vietnam war? Was it important to you, the experience artists had in addition to Spain in 1936?

I have never thought of it that way. But the Vietnam war was certainly the major political event of my life. It was the time when I was most against the society I lived in, which was the U.S., as a student, and then Canada. Certainly, *Sad Song* came out of a feeling I couldn't ignore; that I had to say something strongly against that

war. But my efforts came nowhere near the works that came out of Spain.

What was good in my work was that I went against the tide of daily war stories and managed in my oblique personal way to do something which reached those Americans who saw it. I should say a lot of the credit for *Sad Song* goes to the cameraman Martin Duckworth.

Did you have a conscious criticism of the dominant notions of objectivity? You seem to suggest it was a gesture of honesty, but your film argues it was a gesture of defiance...

I used to be impressed by so-called objectivity, but now I see it is merely hubbub. We all see through our lens of personality and personality better to have the lens in sight, so the viewer of the news can measure the angle of distortion for himself.

I am not defiant, but now I am prepared to defend my style. I am not saying it should be copied, but for me it has worked up till now. Every artist should find his voice and speak with it.

Is there something the National Film Board of Canada owes to happen?

Yes. In a sense, it even encourages it. The NFB is a rather disorganized place and due to that disorganization there is a lot of freedom for the filmmaker. There are various veto mechanisms, but the power is in the hands of the filmmakers to a surprising extent.

There is a story in "Waiting for Phil" where you argue with Jeff Stirling, who put up the money for the film. Did Stirling see the film at rough cut?

Actually, he didn't put up the money, though at the time of shooting he thought he had





The Disengagement in Making Joe Fidel: John Stirling (left), Rod Blaker (center), and Jon Steward (right).

considerable equity in the film.

Yes, he saw the rough cut. He would not sign a release during shooting, so I was pretty nervous about the screening. I could not hear anything during the show and expected a blast when the lights went up. And there certainly would have been if his wife had not turned to him before he could say a word and said, "There you JUT!" He passed and, before he could marshal his ejectives, Tom Daly (co-producer) came in with his wonderful scolding way and got him around by stating it was a good piece of work. Now Stirling likes the film a great deal and sees it all the time—for what I am not sure. Incidentally, I always show my films to people before they are released.

Have you ever had to make changes as a result of an objection?

Actually, Jon Steward and I in the same film did not like a few captions that came from Stirling. I substituted amusing little beeps. I was ready to do this because I thought Steward had been very generous with himself in the filming.

But usually I don't make people that angry. I am not a trickster either, like going into Chile pre-

tending I come from West Germany when really I am from East Germany. A film crew did this just after the soap which lapped Salvador Allende. They got away with it. I admire their guts.

But Chile under Pinochet is different from Cuba under Castro . . .

Sure. I did not go in with the equivalent hostility towards Cuba. I felt pretty positive at that time. But even if I had been negative, I don't have the impression to pull such a stunt. I'd give myself away, because I have to establish to me respect, if not friendship, with the people I film. I can't fake that.

Even in Vietnam, in a situation I disapproved of, I sought people I could like and showed my dislike of the general situation by liking them.

In "Pencilist and Flamingo", though, there is a character, the radio producer (Rod Blaker), who is very like Stirling in "Waiting for Fidel". He gets fairly heavy treatment . . .

Like someone during filming is actually a complex thing, when I think about it. I suppose I liked Rod Blaker in the sense that he sharpened the truth-like drama I was going on film. Word for word he may have been unaffectionate, but he loved the women, who are the heroes of the story, to reality

accuses what they were trying to do and ultimately to do it better. I liked that a lot, for them and for me, in terms of having good film material.

Anyway, I showed Blaker the way I saw him and invited him to look before test-printing, but he declined and so missed his chance to question my vision. Stirling was much more on-guard-conscious.

How did you feel while shooting the Stirling sequence? Were you laughing how you were going to cut it or just concentrating on what you wanted to say?

I think there is no greater high than having something amusing and revealing happening when the camera is rolling in good hands and you see the man who is calling the shot. Under your breath you are saying, "Jesus, I am getting it! I am getting it! Great! Great!" It is all the more delicious for being unexpected.

The argument you mentioned in "Waiting for Fidel" I find in self-defense. Stirling was getting too blasé, cranking me all the time for not keeping my footage for the Fidel interview. I feared he would ruin the NFB in Montreal and get them to pull the plug. I thought I had to get evidence of

how he was treating me for my own protection. I worried him, because it was important for him to realize I was protecting myself.

So, while you describe your approach as gentle, you are someone of the power you have, as a filmmaker, to document . . .

Sure! But in this case it was merely a balance to a bigger power. He is powerful and rich, while I felt pretty vulnerable. I was just equalizing the situation a little.

Is that a metaphor for how you see yourself as a filmmaker, as somebody who has a ritual weapon with which to wage war on the dominant power?

That is for too strong a term for my style. I argue, tease and laugh at things. I don't blast like the East German crew did. I don't work from the museum of anger that Barbara Koppa led on for Maria Gomay.

Documentaries have often had a natural tendency to be anti-establishment. They put down and subvert the official argument that is supposed to inspire awe, except Leon Kozintski with his *Triumph of the Will* which is called a documentary but is neither that nor an impression, but a corporate rhetoric orchestrated with infinite care.

In the U.S. the land of the black hero and white hero, so-called documentaries like *40 Minutes* are cinematic shrills: good guy film, journalists hunting down bad guy politicians, loan sharks, etc. The most plays a key part in this game, for it is on the street, and only on the street, that some of the energy of such programs can be caught. The street is no-man's-land, and for a couple of two the black hat is needed as he steps between his fortress building and his fortress.

In one show, a film crew is lost after the lighting of a corrupt southwestern politician. The man sees the camera in that vulnerable moment and makes the mistake of running along no-man's-land. Exciting footage, guilty pleasure. He ducks into a car park. The camera follows, opening up for the gloomy interior.

Finally, the camera has the painting, pay period against a concrete wall. There is no escape. The journalist, after pulling, pulls out the facts about the party that the pomp has been supplying on his politician boss' orders. The man blanches, pulls all over his face. It is amusing. You have the bust, arrest, trial and conviction happening right in front of you. True-life cowboys—er is it?

But even those of us who don't go so far are somewhat on the attack socially. It is done instinctively, a desire to reduce the balance, or do we just know what nuclear?

Even as documentaries made for organizations—and probably most of the documentaries in the

1. Tom Daly an NFB producer who has on camera's suggested Stirling's work made for the NFB. He has produced or co-produced 16 of Blaker's last 23 films.

world not sponsored in some way — there is a wish to let the hand that feeds.

I love Denis O'Rourke's *Yael* Vex which was made for the Newgen Government. This doesn't stop O'Rourke poking fun at a lot of the ritual. A television player's slide seems to be peering the orchestra conductor in the nose. Prince Charles, looking so clean and crisp in smocks with a lovely girl next pointed face and asked beauty. We have all seen hundreds of films which play such tricks. This one does it particularly well.

Perhaps we all do it to make our conscience, perhaps to make us look a bit independent-minded. It is an easy way to do it too. I play black hat/white hat a lot. But when my film ends, I want to what editors are more: the individual.

Documentaries, for me, are the unconscious search for character. I say "unconscious" because often we don't realize that what we are looking for is real, revealing characters. The ideas then come out through the character.

I thought I had a good character in my film, *The Man Who Can't Stop*. He was my uncle, Francis Sutton. I say "thought" because I did not get him across as intensely as I had hoped. Francis has a case, but he is not a corner. He is quiet, but who never gives up, but who never makes to the point of resistance or violence either. To me he epitomizes the difference between the person who works from conviction and the person who works from ideology.

I separate these two by saying that the former is made up of long-held beliefs built up slowly through life experience, while the latter is about something to be picked up, and used and passed. Francis is a man of conviction. *The New Philosophers* I filmed in Paris were ideologues [cf

Solomon's Children ... are making a lot of noise in Paris].

I am proud of Francis and my film on him. During World War 2 he was a conscientious objector, which was a hard thing to be in Australia. Later, he took on a demanding profession. Finally to give it up for his environmental crusade, which is the subject of the film.

This film touches on another point my search is usually for ambivalent characters, which is a problem because in real life, as in fiction, villains are often more interesting. It is a constant dilemma, whether to film things and people who are admirable or go for the juicy stuff. Francis would have captured more of an audience if he had more violence and less decency in him. But it was his very decency and his conviction which made me want to film him.

It was also with this film that I found it would not be smooth sailing with a personal vision. Some of Solomon's gate-keepers forgot to look at the man and the story, and set him up on the first he was my uncle. How could I be objective about my uncle, they asked. Well who and I was being objective?

It was not till I got to PBS in Kansas that I found someone who, in the world of television, would admit to having my personal style. That was David Fanning of World, an excellent program that has recently been slashed. He actually liked the style of Solomon's *Children*. I couldn't believe it.

And yet your film are really a logical development from the "women make" movement ...

Public Broadcasting Service: *Rabbi* has been shown already with WGBH, a public broadcasting station in Boston. Working for PBS, Solomon's *Children* and *You or No, Jane* film. There are four broadcasted on PBS.

James Baines (the centre of *Rabbi*): *The Man Who Can't Stop*

1. Cf. produced by the PBS with film *And* in 1971. *The Man Who Can't Stop* is the story of Francis Sutton. *Rabbi* is made, when a filmmaker is concerned the Australian people that his country should be paid about towards the city center.



The "central man" in *Rabbi* and *Song of Yellow Skin*.

I don't think as Chinese you're people believe in catching life uncontaminated. I say show the source of contamination. I said in Sydney recently. "Idealized documentaries in terms of subjectivity, because it is the best defense." If you defend them just in terms of content then the television people are apt to say, "That's an interesting item, we'll do something on it, certainly to meet our requirements." But if you sell a vision, they cannot duplicate that vision.

Is it any way you are referring to some of the early assertions about documentary — Durga Verma, for example — and challenging the concepts of objectivity and "disinterestedness" in favor of something that has to do with the integrity of an artist. You are trying to shift responsibility on a category called not where it will be safe from that sort of criticism.

For me at least it is time to drop out the word "documentary" implying as it does "documents and objectivity." I don't know who to call them instead perhaps "visions." That sounds actually clearer.

It is in my mind like I am trying to get off an uncomfortable boat, avoiding being cerebral and truthful. One must be truthful, but one must admit that around that checkable, respectable truth there is the fact of personal view and bias. So let that show.

Is there not a danger when doing that of asserting a new kind of authority? One thinks of the authority that has become

associated with the so-called New Journalism where, because you are who you are, your perceptions have a validity which are not those of ordinary people ...

All media are powerful, thus all media are authority. So, it is a question of degree. In my films I come across as rather naive and bemused, which must be my way of myself. I think I make virtually everyone watching the film feel superior in fact. It is nice to feel superior, so I think it is perhaps a technique.

But, winning the audience is to subverting the audience's idea of television communications, government, teachers and the rest of the tribe of power and experts. I do this with my own presence and by peopling my films with disingenuous, charming, forthright helpers who effectively act in the way of whatever I am doing. They provide in the local media for me and I show their face.

See how they jump ...

See how they squelch: I have a tendency to go for emotional things but it was not always so. In *Song of Yellow Skin*, Dugworth and I found ourselves following, with almost morbid fascination, the death and funeral of the woman we called the "opium lady." She was called that because she had once played with the French in Hanoi and had become addicted to opium. She was dying in a pathetic emphysema shortly from the fringes of the war.

We were morally cautious, as one is about death, but I didn't think we were exploiting her. The intense vision was not strong. "Great! Great!" in quiet the same way. Later, I hoped it was not. We did not know what was happening. Really,

we followed like equipped spectators.

So your films do eschew the way they look ...

Yes. They are my account of true-life stories. My ideal is to find a story with a beginning, middle and an end, and all in a short time frame.

But your films are really about your life over a long period, as much as they are about the particular subject matter ...

No, they are not about my real life, my day life. There is a diary element, and I feel incredibly privileged to be able to look back and see what I was doing year by year through the films. But how personal should I get? I don't think I am particularly intrusive.

My parents, a Chilean filmmaker, is making a diary film into which she has more or less dragged me. (How could I object, after doing it to others?) There are some pretty intimate things that happen before the camera, our problems come out.

My young sister, Killy, recently died. I spent the week after trying to understand her death and the terrible waste of it. Now, as I sit here, I am wondering if I could have filmed that week, the mad dash from Montreal when the police phone call came through from Melbourne, the flight delivered by the strider and then by a mechanical bull so that I arrived two hours too late for the funeral. Then getting to know her that week through the friends who loved her so much. I can see it all, but I don't think I could film it.

Two things that really impress me in your films is your use of cutaways



and the use of sound as exclamation marks ...

Really? I did not think I was very ardent with those things. I am often surprised by the high levels of art and craftsmanship in other people's films. For instance, I don't know much about music in films. I suppose I could learn, but usually I am content to sleep on some local folk song music that I put on the spot. Collecting it at the time makes me feel it is right.

Talking about cutaways, in "Solothoven's Children" and

Elaine Stewart, Richard Dill, French-Canadian construction workers in Solothoven's Children are making a lot of noise in Paris and Brussels Rabbe

"Waiting for Fidel" there is a lot of solothoven in the images, which looks as if it has been ecologically packed up ...

Yes, though I think that cutaways which break the mood of a thing are very bad unless you consciously want to do that.

In Solothoven's Children, there is a surveillance cutaway of Louis Ravaud, Robotauf, in the middle of Bernard Henri Levy's rant against Marx. I am stumbling out a question at that moment and Robotauf looks as if he wishes he could be so far away from that embarrassing situation as possible. The shot actually came later in the session than the place a new occupant. But it is just right for the mood of the moment. I think I could defend all my cutaways.

Why do you feel the need to justify things in terms of saying it really was that way?

I suppose I am a bit defensive, and I do cheat, but I don't feel good about it. Sometimes, I have trouble saying to myself that a cheating cutaway is my vision, though a sound plausible, doesn't it?

I always feel guilty about the way I intercut unrelated (geographically) activities in Wet Earth and Warm People. Some men were milking rats in bamboo, others elsewhere were doing a dance with similar knives and umbrellas. I intercut them as if they were happening on top of each other. I rationalized it by saying that I was showing how close art and artifice were in that society.

In Waiting for Fidel I made another story line connection during the editing by intercutting a dance

I could show and laugh at others ... I don't look from the shadows of my eye Rabbe's Wet Earth and Warm People

in scope with hard hats with some construction workers. But the shot which puzzles people the most in that film, because they imagine it was a similar sort of relationship, was the one of the rats coming down the tree. Did they stand for the workers of Cuba, some ask? Actually the rats were on the tree already in the shot. It was geographically true, but I confess not minding that other meanings creep in.

At such times, I will admit that Americans have an idea they will do what they can get away with: of course, the top who steps you, and that is true of me, in often myself I am always giving myself looks and sometimes I pay the fine.

Of your films, "Solothoven's Children" has perhaps been the most criticized ...

Yes, perhaps deservedly. I don't think I would like it if I saw it made by someone else, but I would not be indifferent. Now, I like the fact it makes people angry, whereas at first it bothered me.

I was wrongly accused for this film, by a bunch of British Trotskyites, at the Giverson Summer in Canada, a few years back. I wish I had a tape of their ranting; it might be healthy to listen to it occasionally.

They were trying to deal with the National Front, I suppose ...

Well, they didn't like the politics of the film, because of the screen, treated with some courtesy, are a bunch of French intellectuals, once on the left, who are now saying that Marxism leads to the Gulag.



Robotauf is the French-Canadian construction worker in Paris in Solothoven's Children

To make it worse, the subject is handled in a playful way. They saw it as being in very bad taste.

I know what they mean, but I found them totally intolerant of anyone who did not defer to their opinion, and I really don't think it is my task that the world does not act out their desperate vision.

I took more seriously the disappointment of Judy Stone, who writes for the *San Francisco Chronicle* (she is the sister of L. F. Stone). She had liked *Waiting for Fido* very much, but whereas my movie cheered in that film, it begged her in this one.

I was also disturbed that my friend Duckworth was very shy when he heard I was going to do *Soldatenky's Children*. "You are giving comfort to the status quo of society," he said. "Why raise doubts when what we need is solidarity?"

I said if the issue depended on me keeping quiet, that it must be in a sticky state. Perhaps a little healthy debate would make it stronger. Later, he told me that while he could not accept the politics of the film, he loved the style.

To me, the politics of the film are contained in the scene of you and Rabittelle walking through the street saying, "What's wrong with us? We agree with everyone we meet, so if all everyone cares about,"

...

You said that politics? It is shocking because one is supposed to have made up one's mind before the camera rolls, and we obviously didn't. What we had decided was that doubt itself is valid and important. Doubt is the best strategy of resistance. We defend the right to doubt in the film, even when the bullet are flying.

We begin in an a woman the venerable Arthur London, a member of the Czech resistance who was purged in the 1950s in Stalinist show trials. In spite of unjust years in prison, he keeps faith. He quotes Marx as advising doubt more than any other quality, which surprises a few people. But when Rabittelle asks him why he did not leave his doubts earlier in the show trials of the 1930s, also Stalinist, he raises the eternal defense: they was the enemy in front — Hitler and Mussolini — and that is not the time to waver doubt. But our film is saying that is exactly the time.

Later, Rabittelle challenges Gladstone, another New Philosopher, on the same question: Perhaps there are moments when you have to choose sides, even if your side is behaving abominably, you probably have to shut up about it, that you have to do it with great sadness, great remorse and misgiving.

It is interesting the New Philosophers say that, given that their actions contributed to the failure of



the Left in the direction

But they refuse to be lumbered with that Gladstone somehow got his hands on an article that Rabittelle had written about the New Philosophers and about himself and he said "You wrote this article about us and you took because we weren't on the Left, you put us on the Right." He said, "I refuse to accept that categorization: that's a Goliath; that's a fascist act."

Yes, or a cold war paradigm.

Right, and in a way he is correct.

In your films, a lot seems to happen because of the skill training or background of the cameramen, rather than as a result of your explicit direction. One thinks particularly of *Waiting for Fido*.

Rabito: I made it myself with direct from the Wall Cover. Turning them

American ready to the Goliath, New Philosophers. American from: Left, Rabittelle's Children.

Doug Kiefer, who shot the Cahn film, is a rubber artist, not very suitable person to be world stand back and just observe in a camera. And I think it is really great that in that light sequence with me and Sterling the camera is not continuously involved. It is not zooming in and out or bypassing all over the place. The audience can observe everything clearly and make their own judgments.

In the case of Duckworth, who did the Vietnam film, the camera became an extension of his curiosity. If he wanted to, it was because he wanted to see something more closely. And if he walked in on something, it was because of his curiosity.

Once a thing starts, I don't whisper in a conversation's ear, unless I draw his attention to something I know he can't see. At the end of *Sad Song*, for example, there is this

woman being carried out in a coffin. You can hear my voice on the soundtrack saying, "Did you get the kid?" because her little daughter was walking in front of the coffin. I wanted it to be clear who she was and what she was doing, and I could see from where Duckworth was that he couldn't see her.

When I am in front of the camera, I am even more reliant on the cameramen and how he shoots. In *Waiting for Fido*, the first sequence where I got in front of the camera was during the argument about the Letter School. I knew my voice was on the soundtrack, but I didn't know how much I was in the shot. So when that particular argument finished, I asked Kiefer, "How much am I in the shot?" and he said, "You are very much in it." I then decided to keep on that way.

Did you see any rushes as you made the film?

In none of those cases did I see rushes, which was always a problem. It was particularly bad on *Soldatenky's Children*, although since Pauline was shooting it, I knew it would be technically perfect. I didn't know whether the box of Rabittelle and myself would be stable, so I didn't go as far as I could have. They were just things that were very often shot off the cuff, except in the beginning.

A lot of these sequences seem to be more set up than scenes in earlier films.

It does look more set up, partly. Continued on p. 39



WATER FLOOR



Photography by Peter Mohrloch

Australia's finest Sound Studios now have
a 40'x40' water floor available for cine or stills.
Call Maryanne Morss (02) 858 7600 for full details.



**ARTRANSA PARK
FILM STUDIOS**

Selevision Centre P.O. Box 100 Epping NSW 2122
Telegrams: 'Artrfms' Sydney Telex: AA202750

BREAKER MORANT

Patterns of heroism

Thelma Ragas

A revealing pattern of Australian heroism identified by Anthony Hopkins in a brief essay, "Contemporary Heroes — Visibility in Defeat", in *Monter of Popular Culture* provides a useful framework for analyzing the nature of Australian heroism in *Breaker Morant*. Hopkins identifies four major features which can be correlated with the Australian film:

1. "The hero possesses exceptional natural vitality, both in terms of misadventure energy and spiritual integrity. His victims are native rather than civilized, leading toward pity rather than pity, coming rather than honor."
2. "Society is inherently and rationally recurrent, by its nature and in its operations opposed to vitality, eccentricity, individuality, and independence."
3. "Despite increasing social pressure, the hero resists non-conformity. The hero — who possesses neither social power nor influence — stands alone in moral opposition to social forces smothering over more progressively open his independence and freedom."
4. "The hero suffers defeat, destruction, death."

The two prime elements of this pattern, the nature of the hero as noted in (1) and the nature of society as noted in (2) are consistently juxtaposed by the film, throughout the latter and depicts development of Breaker Morant and (4) is realized.

Director Bruce Beresford's use-on-scene and framing are crucial to the perception and generalization of the "polar incompatibility" between the indigenous reputation society of 19th Century/early 20th Century Imperial Britain and the Australian of the Bushveldt Caribbees and the Australian of the Bushveldt Caribbees.

The Caribbees' task was to eradicate Boer guerrillas, the three Australian officers — Munro (Edward Woodward), Handcock (Bryan Brown) and White (Lewis Fitz-Gerald) — have been accused of unlawfully executing Boer prisoners and a German civilian. The framing and use-on-scene of the interior scenes are contrasted with the exterior scenes. The interior sequences in the overblown Kimberley headquarters and the prisoner quarters symbolize the all-pervading power and dominance of British Imperialism, its "nature" and its "operation."

Kitchener's office at Army headquarters is dominated by the color red, symbolic of power

and wealth, the prerogative of the elite, as well as the British Imperialist domination. This is a sharp contrast to the sparse and neutral color of the Australian environment. This contrast is set up early in the film with a cut from the attack on the Boer farmhouse by the Caribbees to Kitchener's office.

Lord Kitchener (Alan Cassell) has aide Lieutenant Colonel Denry (Charles Tingwell) and Major Bolton (Rod Mulraney) are the orthodox Imperialists in manner, speech and procedure. It is significant that Denry, the rising officer in the court-martial, and prosecuting counsel Major Bolton, share this scene with Kitchener. The symbolic effect will be carried over to the courtroom where they will be the administrators of British order and justice.

At a significant point in the court-martial, where tension has been gradually built up by cutting to flashbacks of the events in question, interposed with close-ups of the prison under cross examination, and the face of the three accused depending on the validity of Kitchener's issuing standing orders to take no prisoners. Bruce Beresford cuts to Kitchener's office. Kitchener, Commander of the British Army in South Africa, surrounded by the color red, is reflected in the mirror. The use-on-scene of this shot has a powerful effect: this double image symbolizes the Janus face of British Imperialism: the dream and the attendant nightmare of justice that will be perpetuated to preserve the status quo.

The power of this society is also symbolized by the hand of Victoria, reflected beside Kitchener, the Empire reached its zenith under this monarch. The legal process of this society is a farce, by its "operation" designed to subjugate "individuality and independence" when necessary.



Beresford's motif of vertical and horizontal lines in the interior and exterior sequences in *Breaker Morant* signifies the state of the colonization and areas of domination for the hero and society, as "the unusual struggle between individual vitality and social organization." Until the final courtroom scene, the Australian are shown to be in control of the exterior landscape. "Through his heroic, native abilities — intelligence, skill, tenacity as an individual."

Shots of the unbroken horizontal line of the veldt are dominated by the line of Bushveldt Caribbees. However, as shown from frame edge to frame edge — the wide occupies three-quarters of the frame, underscoring the imagery of dominance. The blending of the khaki uniforms with the veldt suggests their being in unity with their environment. Their more unadorned energy, the Boers, are shown in dark colors, an ironic contrast. Other panoramic shots of the veldt have the Australians dominating the front of the frame.

The properties and placement of tables in the courtroom emphasize the formal structure of British Imperialist society and its "operation." The courtroom is continually shot down the vertical line of the accused's table to the horizontal line of the court-martial committee's table. The table dominates the top of the frame, signifying the top ranking elements of society. The vertical line of the veldt running to the top of the frame is emphasized by the painted line of the wall, the accused Australian, who sits on close-up, are seen below this dominant line. This is in direct contrast to their dominant position in the interior of the exterior veldt sequences.

In the prison quarters the heroes are overpowered by the structure, the loss of the roofing



A photo for interior sequence shot of Lord Kitchener's office in the living quarters of British Imperialism. Major Thomas Cecil Thompson, written by Alan Turing (Alan Cassell) appears in the film. (Photo by Alan Turing)

1. Hopkins, A. "Contemporary Heroes — Visibility in Defeat." *Monter of Popular Culture*, edited by Alan B. Rowan. New York: Oxford University Press, 1972.

arches bear down upon them, and they defend their counsel, Major Thomas, as they talk over their case and possible fate. In the scene outside the prison cells, when the youthful Winton and the famished Headbrook debate the most serious charge of shooting the German civilian prisoners, and the consequences of telling the truth to Thomas, the prison wall fills three-quarters of the frame, dwarfing the men.

The screen, in the realm of society, lies below the unbroken horizontal line of the wall. This framing emphasizes "the individual standing alone in mortal spiritual opposition to the social forces encroaching over more propriety upon his independence", as Hopkins states.

Ironically, the viewer is aware that the fate of the heroes has been predetermined; they are the victims of social pressures and ideologies, as Hopkins suggests, and further elaborates that an age "seems to have any degree of significant directional influence". Major Thomas (Jack Thompson), the defence counsel, tries in vain to influence the institution of British military law to the less inhuman stance towards individual soldiers. But, in this case, the British army and justice must oppose the German Kaiser in the eternal political power game.

Irony is threaded through the narrative accounting the hypocrisy of the British Imperialist society, which witnessed a doctrine of atrocity. Jeffrey Richards says of this doctrine in "Imperial images: the British Empire and Maturity on Film", in *Conflict and Control in the Cinema*,

"It incorporated the Protestant work ethic and a Calvinistic belief in the British as 'the elect', who with their traditions of parliamentary democracy, freedom of speech and the equitable administration of justice and with all the technological advances of the Industrial Revolution, had a responsibility to provide the world... with their benefits: Peace, Order, Justice!"

The policy of atrocity is neatly mirrored by Major Bellini in one of the two scenes shot in Kitchener's office, which sets up the nature of British Imperialism, the dominant society of *Breaker Morant*. The crime in the film is strongly authoritarian, full of "social" intertexts, and questions that ironic thread along, feeding weight at crucial points in the counterpoint. It effectively underscores the supposed democratic process of the law.

The diverse characters of the two counsels, Major Thomas for the defendants and Major Bellini for the prosecution, recapitulate and reflect the "unequal struggle between individual



The courtroom, with the two hearing tables and the spectators line on the wall, the accused are dominated by it. It shows the dwarf effect on the character this room brings out towards a *Breaker Morant*.

integrity and social organization". Bellini is the epitome of the British legal system, cool and competent in his knowledge of court procedure, and the delivery of his well-proposed case, the lesser of the law may be adhered to. He refers to Thomas, the Australian, as "my learned colonial colleague", with its strong overtones of patronization to one outside "the club", as the latter initially fumbles his way through his brief. Bellini is the embodiment of British Imperialism; justice must be done for justice's sake; he ensures the perpetuation of the system.

The Australian Thomas is in complete contrast to Bellini: he is naive, and inexperienced in the machinations of the legal system. But he believes in the cause of the individual, that all men are equal before the law. He struggles to develop his case, moving outside accepted procedural practices to rehabilitate his case. He forces Kitchener to make an outright denial, through his representation, that he viewed the crucial standing orders to take as prisoners. He has that quality of spiritual integrity identified by Hopkins, which is reflected in his

dignified final plea for justice to prevail.

The final irony is that Thomas' passionate pursuit of right, aside the line of the three accused, by endeavoring to prove that the Caribbeans had previously carried out these orders with impunity, the Australian counsel had threatened the integrity of British justice. The ultimate victory of the moral organization — British Imperialism — over the individual is signified by the final shot of the courtroom: it is framed from outside through the heavy window of beams.

The remaining prime element of *Breaker Morant*, and one of the last major leitmotifs of the pattern of heroism in Hopkins' article, is the history of the hero. The "immense energy" and "general vitality" of the Australian Bush-soldier Caribbeans are contrasted with the British soldier, the representative of the British Army, the last of the repressive society in the film, who, unlike the raggedly-dressed Australians, is killed and eternally on foot. This irregular and is shown to be effective as the work the regular soldier is incapable of carrying out successfully. This is brought home by the scene where the three accused are temporarily released from their prison cells to ward off a Boer attack on the prison headquarters, and are largely responsible for the attack's failure.

The former British leader of the predominantly Australian Caribbeans acknowledges at the court-martial that it was impossible to maintain discipline with the *Aussies*. They exploited weaknesses in their own education with naive entrepreneurial skill, unlike their British counterpart, their breaches of the rules of war, the "operations" of the repressive society, were the most effective. *Breaker Morant*, the leader of the unit, after the death of Hunt, is viewed as "a repressive figure" by the British officers at the dinner attended by the Australian Major Thomas.

The falling of this new life, this "intense impulse towards life", as Hopkins puts it, is an unknown quality to the British. This is conveyed by the nine-on-nine of the dinner scene. A wide shot is taken down the dinner table, with



Major Thomas in an earlier scene in *Breaker* by a stage set incorporated in the machinations of the film. Image: *Breaker Morant*.



Major Bellini (Jack Thompson), epitome of the British legal system cool and competent in his knowledge of court procedure. Image: *Breaker Morant*.



Publications from **CINEMA** *Papers*

*After a decade of publishing activity, **Cinema Papers** is now recognized as Australia's leading publisher of film literature. The titles in this catalogue are available from the publishers or from all leading bookstores.*

MOTION PICTURE YEARBOOK

AUSTRALIAN MOTION PICTURE YEARBOOK 1981/82

Edited by Peter Bulfin



"It contains just about everything the Australian film industry one could ever wish to know."

National Times

"A must for anyone interested in the local film industry."

Australian Playboy

"Everything one could possibly want to know about the Australian film industry seems to be contained in the *Australian Motion Picture Yearbook*... a reference book no one seeking information about the film industry Down Under can afford to be without."

Screen International

Cinema Papers

AUSTRALIAN MOTION PICTURE YEARBOOK 1981/82

Edited by Peter Bulfin

480 pages
\$19.95
over 5000 entries

Cinema Papers is pleased to announce that the 1981/82 edition of the **Australian Motion Picture Yearbook** can now be ordered.

The enlarged, updated 1981/82 edition contains many new features, including:

- Comprehensive filmographies of feature film scriptwriters, directors of photography, composers, designers, editors and sound recordists
- Monographs on the work of director Bruce Beresford, producer Man Carroll and scribe/writer David Williamson
- A round-up of films in production in 1981
- Actors, technicians and casting agencies
- An expanded list of services and facilities, including equipment suppliers and marketing services

Contents

PART 1: Australian Film Industry Round-up

Local

Production, Distribution and Exhibition: Government and the Film Industry, Film Distribution, Film Exports, Awards and Competitions, Visitors, Television, Cinematography, Technology, The Media

Overseas

Introduction, Sales and Distribution, Festivals, Awards and Competitions, Overseas Media

PART 2: Feature Films

1980 and 1981

PART 3: Profiles

Bruce Beresford, Man Carroll and David Williamson

PART 4: Feature Film Personnel

Producers, Directors, Screenwriters, Directors of Photography, Editors, Production Designers and Art Directors, Composers, Sound Recordists

PART 5: Directory

Organisations

Services and Facilities

Film Stock, Sound Effects, Equipment Suppliers, Equipment Rental, Lighting, Rental, Actors and Actresses, Agencies, Technicians, Agencies, Creative Consultants, Location Services, Film Scheduling and Second Second, Editing and Post Production Facilities, Visual Effects, Accommodation, Music, Studios, Animation, Television, Graphics, Special Effects, Negative Making, Color, numbering, Film Production and Exhibition, Publicists, Marketing Services, Catering, Insurance, Customs and Shipping Agents, Car and Truck Rental, Media Research, Production Companies, Distributors and Exhibitors

PART 6: Media

Print, Radio, Television, Overseas Media, Representatives, Film Bookshops and Record Shops

PART 7: Reference

Film and Television Awards, Film Festivals

Legislation

Tax, Copyright, Export Incentives, Censorship

Statistics

Bibliography, Feature Film Checklist: 1970-1980, Capital City Maps, Advertisers' Index

Fill out order form for the 1980 and 1981/82 Editions on page 8 of this special insert.

NEW from CINEMA PAPERS

In association with Thomas Nelson

AUSTRALIAN TV The first 25 years records, year by year, all the important television events. Over 600 photographs, some in full color, recall forgotten images and preserve memories of programmes long since wiped from the tapes.

The book covers every facet of television programming — light entertainment, quizzes, news and documentaries, kids' programmes, sport, drama, movies, commercials... Contributors include Jim Murphy, Brian Courts, Game Hutchinson, Andrew McKay, Christopher Day, Ivan Hutchinson.

AUSTRALIAN TV takes you back to the time when television for most Australians was a curiosity — a shadowy, often soundless, picture in the window of the local electricity store. The quality of the early programmes was at best unpredictable, but still people would gather to watch the Melbourne Olympics, Chuck Faulkner reading the news, or even the test pattern!

At first imported series were the order of the day. Only Graham Kennedy and Bob Dyer could challenge the ratings of the westerns and situation comedies from America and Britain.



\$14.95

Then came *The Mavis Bramston Show*. With the popularity of that rude and irreverent show, Australian television came into its own. Programmes like *Number 96*, *The Box*, *Against the Wind*, *Sale of the Century* have achieved ratings that are by world standards remarkable.

AUSTRALIAN TV is an entertainment, a delight, and a commemoration of a lively, fast-growing industry.



Fill out order form for Australian TV on page 8 of this special insert.

*The first comprehensive book on the
Australian film revival*

THE NEW AUSTRALIAN CINEMA



In this major work on the Australian film industry's dramatic rebirth, 12 leading film writers combine to provide a lively and entertaining critique. Illustrated with 265 stills, including 55 in full color, this book is an invaluable record for all those interested in the New Australian Cinema.

The chapters: The Past (Andrew Pike), Social Realism (Keith Connolly), Comedy (Geoff Mayer), Horror and Suspense (Brian McFarlane), Action and Adventure (Simon Dermody), Fantasy (Adrian Martin), Historical Films (Toni Ryan), Personal Relationships and Sexuality (Maughan Morris), Loneliness and Alienation (Rod Bishop and Fiona Mackie), Children's Films (Virginia Duggan), Avant-garde (Sam Rohdie)

\$14.95

Fill out order form for The New Australian Cinema on page 8 of this special insert.

BACK ISSUES

Take advantage of our special offer and catch up on your missing issues. Multiple copies less than half-price!



Number 1
January 1975
One of 50 issues. Was
Cinema Papers' first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 2
April 1975
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 3
July 1975
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 4
October 1975
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 5
January 1976
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 6
April 1976
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 7
July 1976
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 8
October 1976
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 9
January 1977
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 10
April 1977
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 11
July 1977
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 12
October 1977
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 13
January 1978
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 14
April 1978
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 15
July 1978
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 16
October 1978
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 17
January 1979
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 18
April 1979
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 19
July 1979
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 20
October 1979
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 21
January 1980
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 22
April 1980
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 23
July 1980
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 24
October 1980
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 25
January 1981
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 26
April 1981
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 27
July 1981
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 28
October 1981
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 29
January 1982
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 30
April 1982
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 31
July 1982
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 32
October 1982
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 33
January 1983
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 34
April 1983
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.



Number 35
July 1983
Was the first issue.
After 100 issues, it was
replaced by Cinema
Papers. The issue
was the first issue.

1 or 2 copies \$4 each
3 or 4 copies \$3 each (save \$1 per copy)
5 or 6 copies \$2 each (save \$2 per copy)
7 or more copies \$1.50 each (save \$2.50 per copy)

Note: numbers 4, 6, 7, 8, 30 and 31 are out of print.

Fill out order form for Cinema Papers back issues on page 8 of this special insert.

Drowsy Summer Reading and a great Christmas Gift idea!

CINEMA *Papers*

1 year (6 issues) \$18

2 years (12 issues) \$32

Save \$4 on single issue purchase price

3 years (18 issues) \$46

Save \$8 on single issue purchase price



Overseas Rates (All rates quoted in Australian dollars only)

Zone	# Issues	Subscription 12 Issues	18 Issues	Bound Volumes 6 Iss	12 Issues	18 Issues	Back Issues (each issue at full magazine price)
1. New Zealand Nights		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
2. Belgium Singapore NZ		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
3. Hong Kong Bali Japan Malaysia Oceania		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
4. North America Mexico South America		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
5. Britain Europe Africa Middle East		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)
		\$22.00 (NZD)	\$27.00 (NZD)	\$22.00 (NZD)	\$27.00 (NZD)	\$27.00 (NZD)	\$1.00 (NZD)

NOTE: A "Surprise Bonus" (an unexpected movie or a valuable film) is available to British, German, Greek, Italian and North America Subscriptions. 12 issues - \$42.00; 18 issues - \$62.00; 24 issues - \$82.00. Bound Volumes 12 Iss - \$42.00. Each issue costs \$3.50. 18 Iss - \$62.00. 24 Iss - \$82.00. 36 Iss - \$122.00.

BOUND VOLUMES ORDER VOLUME 7 NOW

(numbers 28-30)

Volumes 3 (9-12), 4 (13-16), 5 (17-20)
and 7 (21-24) are still available.



- Bound in hard cover with gold lettered lettering
- Volume 1 contains 30
- Double illustrated pages of
- 1 full or double page with
- production photos, scenes
- and stills from
- valuable historical view of
- the American film
- production
- Film and book reviews
- Production credits and
- credits. Each the size of your
- and international production

- \$14.00, plus \$2.00 to the publisher and
- \$2.00 per volume

**STRICTLY
LIMITED EDITIONS**

PLEASE NOTE: Volume 1 (issues 1-6) will include 1
double page 1-6 ARE NOW UNAVAILABLE

EZIBINDERS



\$15

Cinema Papers is placed in envelope that an Ezibinder is now available in black with gold lettered and easily to accommodate your artwork. Individual numbers can be added to the binder independently as described in detail. This new binder will accommodate 12 issues.

**Fill out order form
overleaf for
Cinema Papers
Subscriptions,
Gift Subscriptions,
Bound Volumes
and Ezibinders.**

1982

If you're a film producer we've got room for you too.



Television Centre Sydney, NSW 2121, Australia
Telephone (02) 854 7580
Telex AA70017 Cobles Telecommunications Sydney

Roadshow

This Christmas \$15,000,000 in grosses with Australian films including the three biggest ever Australian films of all time.

Our job is to create campaigns and plan marketing strategies. To be entrepreneurs. To sell your film from Darwin to Devonport; from 35mm to 16mm to video cassette.

We have a dedicated powerhouse of experts ready to go to work for you. So why not talk to our acquisition people. Call Robyn Campbell-Jones out of Sydney or Pamela Lange out of Melbourne.

SYDNEY:
Roadshow Distribution
Pty Ltd
49 Market Street,
SYDNEY
Phone No. (02) 267 2322

MELBOURNE:
Roadshow Distribution
Pty Ltd
500 Collins Street,
MELBOURNE
Phone No. (03) 461 2812



SYDNEY



MELBOURNE

VILLAGE



The *Breaker* Company (with *Morant* Edward Woodward) make a counter-attack out on the left. *Breaker Morant*



the joined line of the wall, the *Breaker* *Morant* (Wendy Maister) *Morant* (Wendy Maister) *Morant* (Wendy Maister) *Morant* (Wendy Maister)

the British and pro-British Boers on either side to Thomas at the end, representing the Australians — all watch silently as he begins to end. The silence conveys the feeling that the group is in the presence of an unreplicable quality, whose actions and impulses have not been inhibited in the same fashion as their own.

The "individuality and independence" of Morant is conveyed early in the film, after the ill-fated attack on the Boer farmhouse. When the head of Carburton returns to Fort Edward, one of the men calls emphatically, "Get the *Breaker*!", conveying the sense of an individual power. This is built upon in a later scene, when Weston cautions him: "You fellows in the township, don't you Harry?" "The [?] Morant" replies. The *Breaker*'s nature coming is alluded to in the scenes depicting the considerable of the unit; there are hints of escapades outside the law and social convention.

The scene which opens with the Australians engaged along a table running along the line of the horizon is significant in the development of the narrative. The overstatement of the actual forces upon the individuality and freedom of the heroes is signified by the Great Jack flying over the table. This exposition of the hero's character is interrupted by a cut to show the arrival of a group of Boer prisoners — the means by which society will finally exert its control over the heroes. The shooting of Boer prisoners by the Carburtons will precipitate the decisive confrontation between society and the heroes at the court-martial.

Handcock's disregard for authority is expressed in his arrogant sense of humor. He constantly undercuts British pomposity. His potency is underlined through the fantasy of Morant in *Breaker Morant*. They are seen as being purely for actual gratification. When Handcock is cross-examined by Bolton at the court-martial over the shooting of Hesse, the German, and his reply, this is clearly evident. Bolton: "Was were you running?" Handcock: "Nobody. Set Only one of the lads." Bolton: "Those were married women." Handcock: "They say a slice of a cut loaf is never raised."

The potency and individuality of the heroes is crystallized in the scene where Morant is cross-examined by Bolton, regarding the shooting of the Boer prisoners at Fort Edward. "Well, rule did you shoot them under?" There is a rapid cut from the close-up of Morant as he replays

emphatically "Rule 309" to a flashback to the station with a close-up of the rifle, showing the number 309 imprinted on the stock. This incident establishes the Australians as fighting by the law of the gun.

The pragmatic Carburton match and pursue the Boers at their own board of war. This is reinforced in a following night scene when *Breaker Morant* says coolly of a raid on a Boer camp, "I got one, I caught up while they were asleep."

The fourth element in the pattern of heroism identified by Hopkins, "The hero suffers defeat, destruction, death", is realized in the execution scene by "prisoners that are either socially acceptable or offensively unacceptable."

The victory of the "social organization over individual vitality", through the physical death of the heroes, is pointedly shown by the re-con-

struction of the execution scene. A red rising sun signifies the transcendence of British Imperialism as it moves above the horizon of the long night, the historical line that has formerly signified the area of domination for the Carburtons. The red glow of the sun is reflected on Morant's and Handcock's faces as they walk, soaked, for death. Their spiritual apotheosis is still evident as they refuse the black eye-bandages, and Morant calls to the firing squad, "Shoot straight, you bastards. Don't make a mess of it!" ★

Bibliography

- Breaker Morant* (film). Adelaide: South Australia Film Commission, 1980.
Ciney, J. "Breaker Morant." *Cinema Papers* No. 28, August/September 1980, p. 281.
Cassidy, E. "The Film of *Breaker Morant*." *Cinema Papers* No. 28, August/September 1980, 100-101.



Morant and Handcock: their deaths almost one face death from their British counterparts. *Breaker Morant*





George
Miller's
**THE MAN
FROM
SNOWY RIVER**

(FOR THE BULLETIN.)

There was movement at the station, for the word
had passed around

That the colt from old Regret had got away
And had joined the wild bush horses—he was
worth a thousand pound—

So all the cracks had gathered to the fray,
All the tried and noted riders from the stations
near and far

Had mustered at the homestead over-night,
For the bushmen love hard-riding where the fleet
wild horses are,

And the stockhorse snuffs the battle with delight.

Opposite: the "man from Snowy River", Ben Craig (Tom Barkness), and his girlfriend, Jessica (Sigrid Thorenson), in the high country. Left: Ben during "the race". Below: Ben at the funeral of Henry Craig.





Top left: Clancy (Jack Thompson) and Spar (Kirk Douglas), the massive men. Top center: Clancy and Spar. Above: Jessica. Top right: Jon Craig alone in the high country. Right: mastering horses across a twisting river.





Top right: Jon and his "ancestral adventures"; Centre right: Jessica; Bottom right: Spar and Jon. Below: the river.





AATON

On special offer from Filmwest



To use an AATON is to want to own one. And when you own one you won't suffer! Simply because AATON is the best camera in its class. Consider these advantages: Super 16 format for high resolution enlargement to 35mm. Lightweight mobile portable operation in virtually every use situation. And the quietest Super 16 camera on the market (23db ± 1db). These are only a few sound reasons for choosing AATON. There are many more. Ask today.

For information and appointments contact:

FILMWEST Pty Ltd
76 Bennett Street
East Perth 6008
Western Australia
Tel: 225 5117/ 225 5425
Cables: 'FILMWEST' Perth
Telex: AAN190 FILMWA

FILMWEST Pty Ltd
Suite 145, Koffler House
13 Swann Street
Singapore 2719
Tel: 224 1508/ 227 8241
Telex: 815439 FILMWSG
Cables: 'Filmwest'

Alan McPhee
Raymond Pty Ltd
c/o Media Specialists
71 Parkview Cres
South Melbourne
3208 Victoria
Tel: 659 9277

FILMWEST Importers and distributors of
AATON cameras throughout Australia, New Zealand,
Singapore and Malaysia.

MELBOURNE'S LATEST STUDIO HIRE FACILITY

"IT'S THE KIND OF SOPHISTICATED FACILITY THE ADVERTISING WORLD HAVE ONLY DREAMED OF"

- ☐ 42' x 15' scycc wall
- ☐ Ample parking
- ☐ Complete modern kitchen
- ☐ Spacious make-up and change rooms
- ☐ 17' x 12' front roller door to studio
- ☐ Easy access to shoot cars and trucks
- ☐ Rates \$250 10 hour shooting day
\$150 10 hour set-up day
- ☐ Total area over 4500 sq ft

Diana Lynda

PTP PRODUCTIONS
42 CHARLES ST PRAHRAN
ENQUIRES: 26 4317

INFA SET SERVICES

81 RACECOURSE RD, North MELBOURNE P.O. BOX 2501W, GPO MELBOURNE PHONE (03) 324 1257

the Perf-Fix[®] system for film perforation repair



REPAIRS & PROTECTS

16mm - 35mm - 70mm
CINE FILM and FILM STRIPS
WORK PRINTS and NEGATIVES
PERFORATION REPAIRS and
FRAME PROTECTION

FILM REPAIR and CLEANING
SERVICE AVAILABLE AT
REASONABLE RATES

Sale & Hire Complete Range Of 35mm Portables including Double Head Machines



SHINKYO
GX-1600

EXCLUSIVE AGENTS FOR



COMPLETE RANGE OF MANUAL/AUTOMATIC
OPTICAL and MAGNETIC

16mm
Projectors
&
Viewers



OPAQUE
PROJECTOR

REGAL THEATRE SEATING

THE ULTIMATE
IN PATRON COMFORT
For Theatres, Schools
and viewing rooms



Possibly the lowest
priced, best quality
editing machine
available on the
market today.

SCHMID



Already in use by
Film Australia
Motion Picture
Associates Pty Ltd
Post Production
Services
Malcolm Douglas
Films
with many more and
orders for various
clients.

There are many fine Film Editing Machines available today

BUT: Only SCHMID can offer the following facilities in
what is the best value package available in Australia
today.

- 4, 6 and 8 plate designs
- Super 8, 16mm and 35mm capabilities, as well as
dual format combination units readily available
- Studio Quality Sound Transfer Re-recording and
Mix facilities

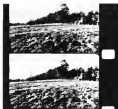
These features release you from the frustrations and
delays you have experienced and enable you to have

total in house control over your Sound and Editing
functions.

There is an extensive range of models and options to
suit every need.

Call us for further information

FILMITRONICS AUSTRALIA PTY LTD
33 HIGGINBOTHAM ROAD,
GLADESVILLE, N.S.W.
PHONE: (02) 807 1444, TLX: AA25629



**Between Super 16
and 35mm
there is**

alab

**...The first
Super 16 lab
in Australia,
and still the best!**



INTERCINE

six-plate for 16... and 35... film



Electronic control of motor speeds forward and reverse
Transformerless amplifiers give high quality sound reproduction
Desks also 16... and 35... sprockets for track

- * VARIOUS FORMATS AVAILABLE
- * ATTRACTIVELY PRICED
- * BROCHURES SUPPLIED ON REQUEST

six-plate for 16... film



Electronic control of motor speeds forward and reverse
Transformerless amplifiers give high quality sound reproduction
Film loading in a straight pattern

NOW REPRESENTED BY

Studio Sound Systems

FOR FURTHER INFORMATION
RING JOHN DUMMER (02) 888 1348
13 KEEPEL RD NYDE 2112

**THERE'S ALWAYS
SOMETHING NEW
AND EXCITING
AT SAMUELSONS**



Tulip Crane in Use Specifications

Self-erecting complete on a 5000 lb truck
with 4000 lb lift capacity - 10000 lb lift
Maximum height - 100 ft
Maximum height - 100 ft

Maximum height - 100 ft
Maximum height - 100 ft

Typical height with Crane Computer on
a 5000 lb truck - 100 ft

Maximum recommended Load 10000 lb
Maximum recommended height - 100 ft
Maximum height - 100 ft
Maximum height - 100 ft

\$2000 per day, \$5000 per week

4000 (3000) 400

2000 (1500) 200

1000 (750) 100

500 (375) 50

250 (187) 25

125 (93) 12

62 (46) 6

31 (23) 3

15 (11) 1

7 (5) 0.5

3 (2) 0.25

1 (0.75) 0.125

The Tulip Unfolding



Samuelson Crane and Rigging Corporation is a leader
in the design and construction of cranes and rigging
equipment for the film and television industry. Our
equipment is used in the production of feature films,
television series, and commercials. We are located in
Los Angeles, California.

SAMUELSON
film service
Australia Pty. Ltd.

Head Office
1 Gifford Avenue, North Ryde
Sydney NSW 2113 Australia
Telephone: 855 2788
Telex: A425105

Interstate Office
25 Latham Street, North Melbourne
Victoria 3051 Australia
Telephone: 325 5155
Telex: A435001

AUSTRALIAN BRANCHES ASSOCIATED FOR — MANAVISION LOS ANGELES, U.S.A.

Like any product, a movie has to be packaged properly if it's going to be a success.

And success in the movie business means business at the box office.

So how do you go about publicising the fact you've got a terrific new movie?

Enter D. Worland & Company.

We specialise in promoting new films and have been involved in the successful launch of many fine Australian productions.

Everything from logo design, market research and press ads to a total launch including television and radio commercials, posters and press kits.

WE'LL MAKE YOUR MOVIE MAKE MONEY.

So, if you want your movie to be shown in the best light, contact Diane Worland or Omar Sehic at D. Worland & Company. They'll give you an audience.

D. Worland & Co.

The Basement, 418 St. Kilda Road,
Melbourne, 3004. Phone (03) 26 6124.

SPECIAL ANNOUNCEMENT FOR FILM PRODUCERS AND EDITING PERSONNEL

CUTTING CONTACTS

A BRAND NEW SERVICE TO THE FILM INDUSTRY

A service to Producers and Film Editing Personnel. Comprehensive lists are being compiled of the locations and schedules of Editing Personnel. One phone call will tell you who is available (and where to call them). This is not a recommendation service - it is a contact service.

PRODUCERS note this number for future reference. You will need it 958 1038.
EDITORS AND ASSISTANTS ring now and tell yourselves.



SOUNDSense
Film Productions Pty. Ltd.

343 Saffron Bay Road
Northbridge Sydney NSW 2063
P.O. Box 97 Northbridge NSW 2063
Telephone (02) 958 1038 (3 lines)

POSITION VACANT

ELECTRONIC TECHNICIAN — FILM —

An organisation engaged in the installation of film and recording studios, site, manufacture and maintenance of audio and editing equipment is looking for an experienced electronic technician with a mechanical aptitude, familiar with the following equipment or similar:

- WESTREK RECORDING & PROJECTION EQUIPMENT
- INTERDINE EDITING TABLES
- MAGNA RECORDERS
- MAGNA-TECH RECORDING EQUIPMENT
- MOVIOLE EDITING EQUIPMENT

There is site design and research work in digital and audio fields to be undertaken. Video experience would be an advantage.

The person appointed should be capable of working alone and using own initiative.
Only experienced persons need apply.

Contact:

John Farmer,
STUDIO SOUND SYSTEMS
13 Keppel Road
Ryde 2112 Phone (02) 888 1746

STUDIO FACILITIES



Metro Television Limited
Rushington, Ipswich
PO Box 799
Rushington NSW 2221

Metro Television offers the following facilities at very competitive rates: Telecine & video editing, studio dry space with lighting, screen testing and interviewing facilities. Phone Metro Television: (02) 33 5318.



SALLY BARTLE, FILMCREWS FREELANCE AGENCY,
3RD FLOOR, STANBETH HOUSE, 35 CUSTOM ST EAST,
AUCKLAND, NEW ZEALAND. PHONE 779-033.

IF IT MOVES WE'LL SHOOT IT

Transvision Film Corporation,
1-3 Bowen Road, Moorook, Transvision, Australia 7009
Telephone (032) 30 3521
Teleguide Tasdon Hobart Telex Tasdon 57148

SOUND STAGES FOR HIRE

In a busy production schedule we still have some spare capacity in our production department, undoubtedly one of the finest in Australia.

We have two air conditioned sound stages (30.5m x 16.2m and 24.5m x 16.2m) with full vehicle access, supplemented by production offices, make-up, wardrobe, laundry and green room. Our set construction department has a comprehensive collection of props and flats for hire.

The studios are close to downtown Adelaide and we can help with locations and all other services.

FOR DETAILS PHONE

MICHAEL ROWAN
(08) 45 2277

GREER LEACH
(08) 45 2277



South Australian Film Corporation

Puberty Blues

Jim Schmeidel

Although Bruce Beresford's *Puberty Blues* (based on the novel by Kathy Lichten and Catherine Croy) will probably enjoy considerable popularity with teenagers, it won't be the film of the year as a purely commercial venture exploiting the Australian ending rule would be most apt. It would be more apt to add that a predominantly male concept of social comment is a virtue.

The film has an automatically given alienation involving the audience with an alien message. Rather, the main alienation (the adolescent problems) and the social alienation are depicted in specific details in characters and, ultimately, in typical examples of a generalized whole.

This alien *Puberty Blues* is a reliable and accurate as a film on adolescent life and is not clearly with its individual but as a whole than an attempt of the cinema. This alien of any audience is not alienated in the film, either in its explicit or in its implicit language problems, or in the social alienation, given the film's intelligent and subtle in dealing with the subject matter.

As well as this, *Puberty Blues* has many other elements and social alienation deal with adolescent alienation with the alienation problems and some elements of the alienation which alienates the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

When the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

In the alienation, when the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.



Commentary on the alienation of the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

about the alienation, but the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

When the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

about the alienation, but the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

When the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.

The alienation of the alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation. The alienation is played with the alienation and the alienation is played with the alienation.



Group is taken away after family counseling in *Puberty Blues*.



The true source of Max, not "yet a born figure. He has not yet breathed his death. He has not accomplished his mission." (Max)

equivalent functions that were formerly photographed at a constant time is a definite attempt to give the reader a more complete analysis of established conventions of color and perspective in such illustrations. This aspect is handled well as much skill as the second film, to achieve a perfect technicality supported by the carefully-annotated comments of the image. It is worth referring back to the illustrations with Bryan Kennedy and George Miller in *Climate Change: The Science of the Greenhouse Effect*, as well as the article in the *California Encyclopedia* for its work, importantly, the image. The film with United Nations

The other aspect of the choice of a soft setting is that it allows the film to be pulled in to a frame that is well established as the pull prints the dramatic proportions exactly which the awareness of the two films are constructed can therefore, clearly be divided to not needing further development or discussion in the film themselves. The filmmakers, clearly are tried to concentrate on their own discourse to produce a novel specific working very good and noticeable small cut.

[illegible]

It will be interesting to see whether the second film will achieve as much success as the first, at the box office as well as on specialized rental lists as *Little Miss Sunshine*. I am assuming that a well *Mad Max 2* is sufficiently like the first film in that it repeats many of the successful patterns, yet it is different enough to be commercially

new. There are important developments in plot and story, some of them admirably rather incongruous, like the veritable *desu* or machine in the form of an obituary pilot (Brian Spicer). Perhaps *Maki* and Kennedy might even write a public exposure to the new, outside that will surely come.

[illegible]

IN RESPONDING to critics who blame what the popular appeal of the films (the last three screenings must be given credit) calls, what they would like the dominant cause of success to be the "inherent appeal" of the films to the resident supporters of fringe science. The generalization that springs to mind rather than any of its immediately thinkable rivals, "This trouble is not the fault of the film, it is that it is worth a longer and smarter look than the rest of the film." To be of great significance in understanding what has led to the response to these films, one must look a little further in fact than the "inherent appeal" of the films, and look at the specific "the viewer in the seat the male most important role that plays a crucial and dominating role in people's lives." Merton's idea of the "appeal to the status in the surroundings of the individual" is the best response in part to the appeal to the same cause in the case. Much of these plays dominates the face of people in our culture on quite

The divide that the *Mad Men* Glass parlay became a "culture specific" because of the actual firm that they ran, revolving around the centrality of the male culture. But more

than that they also reveal the anxiety that is associated with the ever-changing lives of the various forms of violent death that the Washington artist has made possible. No doubt the world's ending, the two films may make a choice in a form of typographical confusion on an ancient theme. Based on the world's documentation, and faithful reproduction of the most beautiful scenes of our lives is and with ours. It is terrible possible to depict the anxiety because of the inevitable documentation of death on our earth through photography: the price and of course, relevant.

[illegible]

The discussion of *Visual Values* I would offer as a more basic challenge is that it is not clear what is at stake in defining it as a field. In fact, it is almost with a sense of unease that I venture to claim that I should become the developing sign of a new, more radical approach to all things visual. I think this is because the book does not set identified limits upon its historical and anthropological insights. Its outward, or functional, relevance in the first time is provided by a projected backward, or structural, history of the visual. The book's attempt to bring history to every modern situation, determined to be it by the social, political, technological and instrumental forces that surround it, is a kind of being a great man (or, like Chinese, a great man's shadow) in the past. It is this, I think, that is the book's chief contribution to the understanding of modern thought in the realm of conflicting forces, a figure around whom all the questions of the world are to be defined.

In the first film, it is the disturbed state of Europe to which Mass is rebuffed that produces the ultimate release of energy, resulting in the concentration of the composite figure that becomes the central motivation of the narrative. Mass, therefore, is qualitatively different to the hero figure that dominates the Nazi War film, who is seen to step into the stereotypes linked to the psychoanalytical rebellion against authority and who belong to the world of adolescence rather than adulthood.

Once the representability of the component means is obtained, there is no problem in using it. In fact, this is the one that leads to the answer. This is the starting point. **Model Mean** There are some obvious reasons to the degree of this second. This I have already mentioned the category prior, there is also the big and the level child. The total representation of accuracy was more a careful analysis is over the various aspects on the situation, an overview to the areas of science where the working groups are competing to control of the last supply.

[illegible]

the living of modern and religious is not at the heart of the film. One perhaps can point the direction in which the community is to begin devolving. Lucien has said the living of man is not only content to understand without modernity, but it would not be the living of man if it did not have modernity within it as the limit of its liberty.

The meaning of Marx's masters is unclear. It is his ability to live and remain alive within the context of total weakness that allows his stock: commitment to liberty. It might also be through reason that he is moving towards that final point where man and liberty are released.

[illegible]

Doctors and Nurses

Data Entry

To rely on a film's title and its cast as an indication of what to expect would lead a potential viewer to believe that they were about to watch 94 minutes of a prepubescent exploration of sexuality, the childhood version of those real-life *Diary of a Teen Girl* and *Nurse Jackie* shows that even prepubescent childhood games and leads squarely down the road of its more adult counterparts: the tale spun for teens. While it is called a game the children play when they pretend to become the powerful dominatrix figure that dominates their lives, it is really a comedy a film that owes its form, plot, narrative, and characters to the same

Soundtrack Albums

New Sound Tracks and Cast Recordings

Noeferteu \$10.99, **Cats** (original London cast) \$12.99,
Marjorie Morningstar \$11.99, **Merry Me A Little**
(original Broadway cast, Stephen Sondheim) \$12.99,
Last Tango in Paris \$10.99, **Investigation of a Citizen**
Above Suspicion \$12.99, **Boratipo** \$13.99, **Don't**
Look Now \$13.99, **French Lieutenant's Women**
\$11.99, **New York New York** \$15.99.

(Mail orders welcome; add \$1.20 post/packing)

— READINGS RECORDS & BOOKS —

1326 Torrak Road, SOUTH YARRA. Telephone (050) 887 1885
We are open 7 days a week

As from 15th January 1982, I am no longer associated with Hedon Productions, the motion picture Stone, or Sandy Harbutt.

Enquiries about any of the above should be directed to:

Hedon Productions,
P.O. Box 666,
North Sydney,
N.S.W. 2060.

(signed) David Hannay

The most talked about unseen film.

After 50 years Bunuel's surrealist masterpiece graduates from scandal to classic.

NEWHART DIFFUSION and **SHARMILL FILMS** are honoured to present the Australian Premiere Season of **L'AGE D'OR**'s

A part of the surrealist heritage of the twentieth century — L'AGE D'OR was to understand more clearly today as Bunuel's prebital technology — Andrew Barr, VILLAGE VOICE

A visual poem — Bunuel masterfully welds the most delicate foundations of Western culture — Amanda Lovell, NY TIMES

L'AGE D'OR

The newest, funniest, most radical and exhilarating French film in town — Richard Corbo, CHICAGO TRIBUNE

The movie is a work of unparalleled majesty — a serene, funny, thoroughly undistorted masterpiece — David Denby, NEW YORK MAGAZINE

The sparkling chaos which Bunuel assembles under his magic baton is the sum total of the madness of human existence after 20-300 years of civilization — Henry Miller

— Brand new 16mm print —

SPECIAL FOUR WEEK SEASONS:

Melbourne: YALHALLA, 236 Victoria St. Richmond. From March 14th to April 8th. Sydney: YALHALLA, 266 Gt. Street Rd. Glades. From April 10th to May 3rd. Brisbane: YALHALLA, Newmarket. Brisbane. From March 26th to March 11th.



Australian Film and Television School



Take Action! in 1982

Films, Videos, Books & Short Courses

Catalogues & Course Guides Free from:

Australian Film and Television School

Open Program

PO Box 126

NORTH RYDE 2113 ph (02) 887 1886

Wanted

Investors in documentary on life and works of Aboriginal artist, Tirawala MBE
Would consider co-production

Morning Star Productions

P.O. Box 439,

Potts Point, NSW 2011

Phone: (02) 357 4194



FOOD FOR BUSINESS

On-site film and television catering

FOOD FOR PLEASURE

Predictable prices

FOOD FOR EVERY OCCASION

Phone (02) 925 2121

(02) 927 2170

PO Box 476,
Newport Beach,
2100

Book Reviews

Journey Down Sunset Boulevard: The Films of Billy Wilder

Neil Sinyard and Adrian Turner
BCW Publishing Limited,
Plymouth, Devon, UK
Great Britain, 1979

Tom Ryan

Billy Wilder's style was his strength but a prominent place among those whose being strong is nurtured by an American environment and directed at its cinema. His films, at a large number of times, speak with a clarity of expository confidence delivered at the kind of speed that suggests there is no tomorrow.

The commentator, Oja (Horty Buchholz) before his conversion through love in *One, Two, Three* (1961), tells the Cine Cito attendees, MacNamara (James Cagney) stationed in Wiesbaden: "Capitalism is like a dead herring in the refrigerator. It doesn't go stinky." Then, incorporated into a change of costume, though not yet arrested, a half-dressed Oja's definition: "It isn't a workaholic's world; it's a world in the battle of wits to MacNamara's passive retreat." "Put your pants on, Sportscaster!" MacNamara's subsequent introduction of the American involvement in world history somewhat undermines the debate with an exemplary piece of counter-productivity: "Any world that can produce William Shakespeare, the Taj Mahal and steeped capitalism can't be all that bad!"

The world of journalists represented in *Act in the Heat* (1954) and *The Front Page* (1974) similarly provides a site for exposure. Truman (Kirk Douglas), in the former film, looks cynically at his assignment: "Tomorrow you'll be yesterday's gossip and they'll wrap a fish in it. And more than 20 years later, the fish has changed to fishy (Jack Lemmon) echoes the cynicism of his editor's priorities. "The only time you ever get it up is when you put the pen to bed."

These feelings, the kind of verbal, though not unlikely to survive the kind of discomfiting which provide these and others of the films written and directed by Wilder. Power belongs to those who keep their eyes about them, regardless of what other personal characteristics they have been given. That which demonstrates a character really has nothing to do but does for the event in the observation. "It's got no sense of humor," the application of it to the German spy in the prisoner of war camp during the closing moments of *Major 37* (1955) being so appropriate that one is forced to wonder how he escaped detection beyond his first appearance in the film.

It is probably this element in Wilder's work, which has led to it being labelled as "ironical". In his book, *The American Cinema*, Andrew Sarris relates Wilder among those directors whose work is labelled to containing "less than meets the eye", introducing his idea to the director with the cautionary comment that "Billy Wilder is too cynical to believe even his own cynicism." Neil Sinyard and Adrian Turner's book might be seen as an assured attempt to explore this new site in a detailed analysis of such of Wilder's films, they explore more fully

the stability they are able to identify through them.

"A cynic would claim no change in human nature for the better. A fundamentalist dreamer would stress the possibility of redemption, a renouncing of the here towards a more humane outlook."

There are times when their own readings seem to contradict this contradictory claim, most notably in their excellent commentary on *The Fortune Cookie* (1966). Noting that "the values of American capitalism provide the emotional basis of reference for the film", they observe that the kind of relationship structured between the spy, Wille (Walter Matthau), and the audience is such that

"gives a security in which important terms, materialized and on the whole, Wilder asks if it is really better to resign in moribund despair or measure a situation from within its own self-advantage and purpose." *The Fortune Cookie* allows for an opportunity of redemption and survival, and so contrasts its audience with a surely understandable set of options. It would be difficult to disagree for one who has not seen this film as other than "cynical".

Yet, finally, there seems to be little point to this kind of debate. The label, "cynical", seems to carry less of a pejorative weight today than it did when Sarris' commentary appeared in 1968. In the context of film criticism of the 1980s, such cynicism is less a question of the strength of the *Art of the Cinema* and more one of accuracy and ideology. The foregrounding of such a cynicism seems pretty much beside the point. Regardless of the kind of value one must want to give to the attitudes expressed towards human behaviour in Wilder's films, many of them (and *The Fortune Cookie* is no exception) become quite extraordinary in the context of the American cinema of the period for the way in which they manage to go against the grain, for the kinds of personal relationships they build with their viewers.

Journey Down Sunset Boulevard is concerned to defend Wilder as the artist giving an authentic exposure to a bitter-sweet melancholy. In a sense, all commentators inevitably identify a cynicism in the cinema of Wilder's work (judging his efforts as a scriptwriter for other directors)

I thought I could add the six for now in brief. The director's work is seen in the movie since 1935 (he was in the April 1935 film *The Sign of the Cross*) where, with a few lines, he plays the role of a woman's father who is not so

through the film's various, and often uneasy, shifts in mood and tone. It is constantly illuminating with its perceptions about the details of individual characters and about the relationship between them, pointing to the ways in which traits linked to minor characters in one film are introduced in several subsequent films. The development is subtle, and usually more a fragment of the functioning of Wilder's "violent shooting style".

The book is fluently written and, for the reader at least, provides the most evidence for the way in which Wilder as a director and his films for a considerable time. Nevertheless, it has its limitations, of the kind which seem an inevitable consequence of its intricate methodology. One, where it reveals his economic response to industry rather than his analysis.

"Wilder's dramatic comments on most films like *The Apartment* and *Major 37* are so direct, so blunt, so to be interpreted by those who seek to think for the sake of commercial films. Films like these are not of violent spirit, the cinema and not like Wilder's, is a world of releasing and liberating its potential."

What kind of material, politically, is this? Good film with only one point of view and becomes not only a critique but a device, producing what is to be done, and the cinema (by way of a broad metaphor) is identified as an art form to be done by all those who are willing. Admittedly, the way in which it is done is one thing — and, so, to be done, I think of it as a device — but the kind of criticism implied here seems to be treated with more than a little cynicism.

Sinyard and Turner's commitment to Wilder does not, however, exclude the measure of some reservations about several of his films. The last chapter is critical, after a device, producing what is to be done, and the cinema (by way of a broad metaphor) is identified as an art form to be done by all those who are willing. Admittedly, the way in which it is done is one thing — and, so, to be done, I think of it as a device — but the kind of criticism implied here seems to be treated with more than a little cynicism.

"We All Have Our Occasional Follies". The problem, then, seems to have been to do with the authors' divided attention for Wilder and the rare qualification of it, and more with the way in which it undermines the thrust of the book, which is to defend the point of the cynicism, and thus reducing its commitment to the thematic parameters prescribed in Wilder's frequent comments. These concerns, as films and as a director, are not so much as they are pursued through the 27 film treatment at length with an exemplary paper and in a most accurate fashion, but by their very nature they are limiting. The authors seem to concede this, though they don't declare it as limiting, when they state in their introduction that there "is not the only way of approaching these films but it is relevant one."

The question of ideology in relation to Wilder's films is dealt with in a way that is readily available to be read off the surface of the film — in terms of the director's preoccupations which Wilder seems to have responded to in the twenty critical positions his films seem to take on the U.S., and in the way in which his narrative often shifts its focus to create particular positive contrasts — rather than underlying, these, in the complexities which control the narrative flow, in the response of actual difference, and in the manipulation of the audience's position regarding the time, the course of events and the characters on the screen.



INTERNATIONAL FILM GUIDE 1982

Edited by Peter Cowie



The
Annual
Survey
of the
World's
Cinema
Industry

AVAILABLE
JANUARY '82
\$17.95 RRP

DISTRIBUTED BY
SPACEAGE BOOKS
305-307 SWANSTON ST. MELBOURNE 3000
TRADE ENQUIRIES INVITED



**THE SPECIALIST
CINEMA SHOP**

Movie and video magazines, cinema books and videotapes, video
cassettes, original cast and soundtrack albums, cards, movie
posters, celebrity photographs, movie video tapes

Open seven days a week Mon-Fri 10.30am - 5.30pm Sat-Sun 10am - 5pm
Sun 12 noon - 4pm

Shop 4, 4 Avoca Street, South Yarra, 3141 (off Toorak Road)
Phone: (03) 267 4341 Car parking nearby.

MOVIE BUFFS... GET ONE FREE

Our new Illustrated catalogue of Cinema Books, Movie
Posters Film Magazines Lobby Cards Soundtrack Posters
and 988 is now available. Contains over 600 entries of
American, British, and Australian origin ranging over the
past 60 years. Many out-of-print and scarce items at
reasonable prices.

The better material sets off to be quick for Monroe,
Beverly Hills Cop, James Bond and E.T. We have posters with
Chaplin, Bogart, Wayne & Gable, Jagger in Ned Kelly
special 8x11 & Western Technicolor Posters from the 30s
and much more.

To obtain your FREE copy of CINEMA CATALOGUE 2 write
to:

JOHN FORD
710 Box 94 C3
7 Elizabeth Court
Ringwood East, Vic. 3135

Jane Fonda

The Actress in Her Time

Always at the centre of controversy, award-winning
actress and politician - she is more extraordinary
than anyone would have guessed.

This is an unusually engaging account of her life.

Price: \$25.00

A NELSON BOOK

Available from all good booksellers.



NEGATIVE TRENING PTY LTD
 THE POSITIVE APPROACH
 FOR HENDON'S [NEG. N. TRENING] GREGORY CHAMBERLAIN
 200 M. St. St. 22, 23rd St. Sydney 7, N.S.W. 2000, Sydney N.S.W.
 Training material for World & Home Productions - Television - Commercial
 - Feature - Sports - T.V. Communication with Mag. film, television and
 A & S. and material for transfer to Video Tape
 PICK UP AND DELIVERY COURIER SERVICE
 Tel. 02-333 7474
 Phone 1021 032 7474

JOHN B. MASSON & ASSOCIATES PTY. LTD.

 SALES • RENTALS • SERVICE
 - LIGHTING -
 FILM • TELEVISION • STAGE
 78-80 STANLEY STREET, COLLINGWOOD
 VICTORIA, 3066, AUSTRALIA
 Telephone: (03) 41 4245 After hours: (03) 850 3820

**IF YOU'RE LOOKING
 FOR THE BEST...
 ...WE HAVE THEM.**

- ★ CINEMATOGRAPHERS
- ★ SOUND RECORDISTS
- ★ HELICOPTER PILOTS
- ★ FILM EDITORS

**SOUTH LAND
 FILMS AUSTRALIA Pty Ltd**
 ...all the professionals
 you need under one roof.
 PHONE OR WRITE FOR DETAILS
(02) 90-6712
 P.O. BOX 1260, CROWS NEST, 2065.

PROFESSIONAL MAGNETIC FILM STOCK

MAGNA-TECHTRONIC
 (AUST.) PTY. LIMITED
 ADVISES AND CONFIRMS
 THAT IT IS THE SOLE
 AUSTRALIAN DISTRIBUTOR
 FOR ALL PERFORATED
 MAGNETIC FILMS
 MANUFACTURED BY PYRAL
 S.A. OF CRETEIL FRANCE

• • •
 MAGNA-TECHTRONICS IS
 ALSO PLEASED TO
 ANNOUNCE ITS
 APPOINTMENT AS SOLE
 AUSTRALIAN AND ASIAN
 DISTRIBUTOR FOR ALL
 PRODUCTS FROM FILM
 PROCESSING CORP. INC.
 (FPC) OF LOS ANGELES,
 CALIFORNIA. FPC
 PRODUCTS INCLUDE: 16,
 17. 1/2, 35mm TRIACETATE
 MAGNETIC FILM, 35mm
 STRIPED FILM, PAINTED
 LEADERS, ETC.

All enquiries to:



MAGNA-TECH (Aust.) Pty Limited
 14 Rivington Street, Newtown NSW 2058
 Telephone: 438 5377
 Cables & Telegrams: "MAGNA" Sydney, Telex 24885

KITTY & THE BAGMAN

LIDDY CLARK
COLETTE BROWN
DAVID BRADSHAW

TOGETHER TONIGHT

LOUISE PHILIP

SONS & DAUGHTERS

ANDREW MCKAIGE

HOLIDAY ISLAND

JOHN BLACKMAN

MAD MAX II

VERN WELLS

OKLAHOMA

ROB HARRISON
CLIVE HEARNE

HOME

DARREN SOLE
PAUL SPANO
LEAH STEVENTON
CINDY UNKHAUF

ACTIVE CASTING PTY. LTD.

VALERIE ARDERN
PETER FELMINGHAM
(03) 26 3322

ERIC JUPP

International Film Music Composites

PO Box 313 Palm Beach,
Queensland, 4222
Phone (07) 31 0101

Location Advisors on Aborigines

Research undertaken, from extensive
archives of music, field notes, film, sound
graphics, art and artefacts. 25 years
experience.

Sandra and Amanda Holmes
Morning Star Productions
P.O. Box 439, Potts Point, NSW 2011
Phone: (02) 357 4194

LONGFORD CINEMA DOUBLE HEAD WORK

At the Longford, we offer you an ideal
environment. A modern air-conditioned 290
seat commercial cinema, equipped with
the latest double-head 16mm/35mm
projection facilities and capable of
screening in all formats onto a 24' screen.
Recent double-head work for films include
'Squizz Taylor' and 'The Man From Snowy
Rivers'.

For further information about our competitive rates
phone 26 5256

VIDEOREP

A NON PROFIT ORGANISATION
AIMED AT IMPROVING YOUR
SKILLS IN:-

- SCRIPT WRITING
- ACTING FOR TELEVISION
- STUDIO TECHNIQUES

CALL SYDNEY (02) 356 1820
FOR WORKSHOP DETAILS

British Journey

Continued from p. 37

I was told at one of the ADF statements that people would laugh at those sorts of scenes, through embarrassment. Perhaps they would, but I don't think they do.

I go to see the old film that comes along that is a little bit more ironic than most, and I don't see people laughing. I have found the audiences quite open and receptive, especially the women.

One of the problems with the depiction of love-making on the screen is the suspense...

So it is very different from seeing people constantly being shot? How many different ways can you shoot somebody? They have tried every way!

But it is not the actual physical act of love-making or fucking or whatever it is, it is the emotional things that lead towards that point

in which I am interested. It is very difficult to get an actress and an actor together in a moment like that, with a group of people seated there, and make them feel like it is a most private moment. I think it is important that it is explained in the film. I think there has to be a lead up to it.

Did you experiment with this on "And/Or=One"?

That film is mainly set in bed — a whole series of beds. It is about a girl who is working in a prostitute and she has a customer who confuses him with the counts out money. And while this goes on, she reflects on different things in her life, about her relationship to a couple of different people. That's really where the film is about — a love scene between two women and the man, and then another one between the two women, one woman who is very strong in her life.

It was hard to do, but I was lucky in that all the people who worked

on the film were very professional about what was going on. There wasn't any feeling of embarrassment. We really didn't have that many people there, which often makes it hard.

Everyone, for an long, has been taught that all of this is so terrible, yet nobody thinks twice about people being battered or brutalised or anything like that. Actors will take the most horrible parts, ones that are really crude, and yet they will do them as a preference to doing something that might have a love scene in it.

How do you feel about the way women are portrayed in films?

I think there are gaps in that. Since most of the films we see are written and made by men, they are seen that for women don't ever come quite true. What happens is you write something and color it differently. If you are a man, the male characters usually have a lot more depth than the women characters, and vice versa. In that

way, it would be good to be able to work more frequently with other people on scripts. That American idea of having a few people working on the script is really quite good.

This is usually seen as being an attack on the writer's integrity...

Yes, if you are thinking of it in terms of being a songwriter. But if you are thinking of it in terms of making a film — of the final thing — then it isn't really. It is good to have different people's ideas on how scenes actually happen. When you are writing, it is much easier to be able to make up six or seven characters and have them all believable when you are working in a group. This is something I never thought I would have had.

So you don't think that it should be portrayed in films. I think you can only just start linking women make films. It's like watching films about India made by the British and then seeing an Indian film about the same thing. It is quite different. *

Sexual Offences

Continued from p. 39

Would a condition of directing something for someone else be the right to cut it?

You have the right of the cut, until the film is screened to a test audience. Then, when it has been in front of an audience, I'll go by that. I am quite willing to talk further on the matter. Up until then I think it's the director's right!

I am still very much in the writing process when I look for me, it is as much a part of the writing process as the shooting and editing. The music and soundtrack are also very important. Music, the soundtrack and the subtitles sounds that are put on a soundtrack in most films are really underrated. That for me is one aspect of film that is impressive because there you are laying the whole psychological atmosphere you are conveying, dramatic points that only you know you were making anyway.

Directing is a bit more delicate in taking on other people's work, but I do enjoy editing other people's stuff. I have been offered a feature to cut next year. I enjoyed editing *Hampton Park* because it involved music and editing to music. That is another important thing about my work as music influences me a lot. I respond very much to sound rhythms. And in *Hampton Park* I had a lot of music and image to cut together. It was quite stimulating.

"Morris Loves Dick" has a very intimate feel to it...

Film should be intimate. I have a problem with a lot of the Australian films I have seen to date. With the exception of *Less Letters From Terrence Red*, none of them are emotional. A lot of them observe people going through the storyline, but very few films get right to the heart. They tend to avoid emotional issues.

I think *Steve Waller's Less Letters From Terrence Red* was a wonderful film. I call that the first sexual Australian film. It's based on emotional issues rather than

sexual plot lines.

I guess I am an instinctual director rather than an intellectual one. All my subject matter always involves some sort of emotional issue. It's very important to me otherwise I really don't have a film.

Is there a mild generalisation you can make — that of *Australia* is making films in which the characters don't seem to have an inner world, it is because the films are made by men?

I wouldn't say that. I think that's a very dangerous generalisation. I have seen lots of films made by men that have an intense emotional impact. I was talking more about an Australian quality, the Australian quality. I have seen a lot of emotional statements made by male filmmakers. Peter Watkins, Dawn Markovitch.

It is easy to make a nice clever story by just going from A to B to C, but you can also be a coward and not define into the whys and wherefores, into where people come from. That's the most interesting part about life, the motivation

forces that drive people to do what they do. That is the delight in the human race, or the tragedy of it. It is the more people we can see that is left out of a lot of Australian films.

I am really attracted by films that have humor, too. There is not enough laughter in our films. How many films do you walk out of laughing, laughing your face and smiling, having really been given something that's cheerful and direct? Not a lot. I am really concerned about this wave of morality. The consciousness of our society is very low.

In Hollywood, I loved most of the films being made were horror films. Most of the billboards around were of the man, naked from the waist up, holding a woman's naked body with blood all over it. I am really concerned that people get so bogged themselves in terror. I think it's important to give people who are spending their money something that's positive, optimistic and even joyously funny, so that they leave the theatre with a sense of having been given something and not having had something taken away. *

TO ADVERTISE IN CINEMA Papers

Ring

Peggy Nicbolls: Melbourne 830 1097
or 329 5983

New Products and Processes

Continued from p. 61

asked you to try and get what a rough estimate you which is good. I've been consistently talking it home being a cost not interest, and not knowing it.

Further references

Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.

Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.
Supra 16 As A Feature Format - Amel Gue Gue, Melbourne, 1980.

16mm double band.

Rent or buy

or convert your Mokuash SC 10
Contact Barry Brown on (02) 439 5666

Special International
50 Adelaide Street, St. Leonards NSW 2060.



company
d'band

AATON 16 MM MOVIE CAMERA

FOR SALE

With lightmeter, two magazines and soft clamp, manual and
image viewfinder, two orange batteries, two spare batteries, Nikon
eye adapter, 10-190 mm T3.1 zoom, 1.3 times filter and
interchange, complete custom case. 12 months old, in immaculate
condition. \$45,000 to \$17,000. Price

Phone Sydney (02) 367 5492

POSITION VACANT

MALE OR FEMALE SENIOR SALES REPRESENTATIVE

A well known organization with interests in the television and motion
picture industry seeks the services of a top class technical representative
to handle the range of all their principal products including lenses,
lighting products, editing machines, editing equipment, globes, battery
charging equipment for E & B cameras and portable VTR's, electronic
distribution equipment plus many other products too numerous to
mention. Only applicants who have had considerable experience within
the industry (male or female) will be considered. The position will entail
extensive travel and of a later date possibly overseas trips to attend
various trade exhibitions. Age is of no importance. The person will be a
self starter and well motivated with considerable experience in the
industry. As this is a senior position, it is expected that the applicant will
earn in excess of \$25,000 per year by way of salary and commission.
An air conditioned company car will be supplied or O/A rates for own
car. Enquiries to the first instance should be made to Miss Kim Dal Santo
for an interview with the executive director.

FILMWORKS (AUSTRALIA) PTY LTD

in association with FRANCE LORO MFG. ANDREWS AUST PTY LTD. OCEANIA
ELECTRO KEM, MICRO AGE PTY LTD
32 WILSONS PROMENADE
BLACKHILL NSW 2111
PHONE (02) 967 1444
TELEX 206129 MICRO

EDIT WITH THE BEST OF THEM ON KEM



Make KEM, the
sophisticated German
Editing Table, part of your
editing team.

It doesn't matter what type of film
or commercial you're editing.
you'll do it better on the KEM
RS Series

Interchangeable modules
available for 88, 16, S16
and 35mm — picture
and sound

For information contact—

FILMWEST

PERIN
11 Heald Pk. Gt.
20 (Newport Blvd)
Melbourne Australia 3020
Phone: (03) 411 05 44/45
Telex: AULMEL 44444

STONEY
Perry Jones
Melbourne Finance Services
11 Lockwood Parade
PO Box 9200
New South Wales 2110
Phone: (02) 471 070

MELBOURNE
Drug Store
Kempthorne International Pty Ltd
In Partnership Channel
South Melbourne
Victoria 3206
Phone: (02) 957 0344
Telex: AALDPS 44444

SINGAPORE
Filmwest Pte Ltd
Suite 105, Raffles Centre
45 Raffles Quay
Singapore 228
Phone: 188 0442/43/44/45
Telex: 200070 FILMWEST



The Story of the Kelly Gang

Continued from p. 21

never returned to their studios till we left the town a week later" (Norman Campbell, *Theatre Magazine*, June 3, 1923). Buckley also says this.

"Entertainers were completed in six days, and the 'Anterior' were shot in Gibson's backyard as the seventh day against a backdrop and props from Cole's stage play" (Marque, June/July 1968, p. 9).

As Gibson was one of the producers in 1906 and 1910, this statement of location is equally reasonable for both, but the studio-shooting schedule is, in this case, directly linked with the Cole company, regarding 1910.

Linked with these claims, is the story of the production at Mitcham, now a suburb of Melbourne, but in these days only qualifying as a "little country town". A number of sources relate how the railway line was pulled up at Mitcham, and how the Glenosauvage Hotel was "a small cottage standing off the Warrusburg Road", which passes through Mitcham (Buckley).

One Perry, one of the farthest Perry family connected with early film production for the Salvation Army in Australia, claimed to have been cameraman for the Kelly film. Even if Johnson's claim did not seem strange, Perry could not have shot the 1906 film as at the time it was being produced he was touring with a Biograph Company in New Zealand. In any case as early as *Encounter* (December 13, 1939) specifically mentions his cameraman for "The Kelly Gang (Second edition)", which again could be the 1910 version.

So, by selection of these aspects of each story which hang together, it is possible to present a consistent tale of two separate productions. Unfortunately, the sources do not allow this to stand unchallenged. For, in addition to the confusion so conveniently related, there are statements and claims that appear to bridge the two film/stories.

Central to these disagreements is the question of the cast. To support this theory, we should find that the Tatts appear in 1906 and the Cokes in 1910. But it is not as simple as this. The members of Cole's company were listed in December 1906 in *Venus Lunas*, *Rail News*, *Bells Cokes*, *Argus*, *Sheridan*, *W. H. Ayer*, *P. Goodman*, *G. Marshall* and John McGowan. There is no mention in this list of Norman Campbell, the man who wrote that piece in *Theatre Magazine* in 1923 claiming how the company went to the "little country town".

But there are more serious problems than this. John Ford's family can identify him from the stills of the 1906 production (Figure 13). There is no doubt that he played Dan O'Connell, and he claims that the other players were Frank Mills as Ned, Will Cooper as Joe Byrne, Jack Egan as Steve Hart, Charles Tate as the head of police and John Tate as the schoolmaster. But from the Cole family records, Tony Buckley concluded that the members of the Cole company who took part were Bells Cole, Vera London, Olive Wilson and Frank Mills. In addition, there is a persistent rumour that the actor who played Ned disappeared during the shooting of the 1906 film and the rest of the film had to be shot in long shot or with a stand-in.

How, then, could Frank Mills have played in both, and still have absconded before the end of the first one? And why does he name come as the only common element of the two lists? A possible solution is that the problem has arisen

because Johnson and Gibson were involved in both productions. As time passed their memories of the two could have become muddled, so that when Gibson talks about filming on Sundays he is speaking of the 1906 production but when he denies that any of the Tatts acted in the film he is speaking of the 1910 version.

But then, what about the evidence of John Ford? If he was in both, the only account for his memory of the name Frank Mills, which as confirms the question of the cast (Figure 11). But if that is so, then how did he come to be the only actor to be in both? Did he later join the Cole company? And why does he refer to addresses and locations that do not fit either story — such as that the Glenosauvage Hotel was at Kangaroo Ground, and the fire was staged at Diamond, in Lark Park? Lark Park is, admittedly, at St Kilda, and there is no reason why it would not be suitable for such a scene, particularly if the claim that cameras were shut at the rear of Johnson and Gibson's shop were accurate. And, if he is speaking here, of this second production then he must have been in both, as the stills in which he is identifiable are definitely of the 1906 version. I suspect it is just possible that he is the only actor in the 1906 stills who consciously held his gun just at the height to make his face difficult to see.



Figure 11. Top photograph from the 1906 program double showing John Ford as Dan Kelly (Fig. 11). Above: Frank Mills, the actor believed to have played Ned Kelly in the 1906 production.

Even more complicated (that interesting speculation can arise from further exploration of the philosophy of the Cole company) is the film Cole had written, produced and acted in bus-tramping plays for more than 10 years. He was occupied with writing the play *Wanderlust* in 1906, and that was certainly one of several bus-tramping plays in his 1906 repertoire at the Sydney Haymarket Hippodrome.

Of most concern to us are two plays which

were said to be about a hotly fought bush-ranger, Captain Midway. Captain Midway, the *Wanderlust* Hippodrome was presented in March 1906, and the film *Up* was performed in both July and December. The latter may have been the same play re-staged, but it is described in *Theatre Magazine*, rather confusingly, as a "new play" in the review of the December performance. It certainly does not seem to have been a Kelly play, and the first clear evidence of the Cole company performing such a play is in April 1907, when *Wanda Up* or *Ned Kelly* and *The Gang* was advertised as being "produced at the Grand Theatre" — with new and elaborate scenery, illustrative of the Victorian border" (Theatre, April 1, 1907).

Cole's well-known preference for schenisms, if possible with an Australian setting, makes the only surviving aspect of this the language of his entry into the Kelly field. In December 1907, he was lecturing at the Melbourne Hippodrome about "Biograph" — the history of the Kelly play. The police censorship records do not make clear what facts the biograph took was, for instance, a copy of the film to which Cole added his own commentary. The police discussion of the lecture so covering the history of the family from the grandfather is limited to the death of Ned makes that military, as the Tatts film did not include either of these, but the records differently mention "biograph" rather than "lecture", as presumably it was a moving picture.

It would be tempting to guess that this is the Perth fragment. Were it not so clear that the cast is not the same as those in the 1910 picture, and though members of the company were not identical throughout the period, the principals usually were. The Victorian police did not appear to be the proprietors, and were indeed that Cole "appears inclined to make the police the heroes of the piece" (Victorian Chief Secretary's Office records B8909, December 10, 1907).

It is possible, then, that this is yet another Kelly film, perhaps accounting for another rumour that a Kelly film was burnt in a warehouse fire in 1907. There must have been many copies of the film, but it is hard to have been so conveniently in several states as well as in Britain and New Zealand. It seems unlikely that all prints of that film could have been either burnt or worn out at the same time. But a single film, made for use of the Cole company, might well have had a limited life, and might also have been sufficiently successful for Johnson and Gibson, who had done well out of the Tatts' production, to try again. Such a theory might also account for the 1910 release in Sydney, where entitled *Up*, a name already associated with Cole, though with another story. Cole would have felt every right to play around with titles in this way, on those days of lax copyright laws and gentlemen's agreements.

Finally, it is purely a coincidence that, in February 1907, when the producers of the 1906 film could not persuade a Sydney management to make the risk of showing their extraordinary film, they secured it in a large tent at the Haymarket, which was crowded every night that rain allowed the performance to proceed, and was directly next door to where the Cole company had their Sydney headquarters in the Haymarket Hippodrome? Cole was a showman, with a taste for public preference — and his first Kelly play was put on in April 1907.

But there are more questions. Was a location set? Yes, but it is still intriguing. . . . Were evidence which is bound to turn up sooner or later, might show it to be correct, partly correct, or perhaps totally on the wrong track.

To be continued . . .

ADELAIDE FILM SERVICES

TEL 2642237

MOTION PICTURE
LIGHTING
EQUIPMENT
RENTAL



OFFICE
3 Foreman Close
V99
SA 5001

POSTAL ADDRESS
PO Box 408
NH Adelaide
SA 5006



OPTICAL & GRAPHIC

20 WYTHAM STREET

ARMADALE, N.S.W., 2086

433-5871

TITLES - EFFECTS

for

MOTION PICTURE & AUDIO-VISUAL

Shooting in:- Anamorphic, wide screen, T.V.,
Film strip and Audio-Visual formats

In Singapore,
Malaysia, the
Far East,
Indonesia and
Austrolio - you're in



FILMWEST COUNTRY

Since 1967 we've been
making films that promote
and entertain Cinema and
television communities that
all. Also we make films and
documentaries for sale.

We are fully equipped, fully
staffed with the best
equipment and some of the
most creative people in the
business, capable of handling
everything from scripts to
music, shooting to screening.
Along the way we've won
many awards. So if you'd like
to win an award for your next
film or documentary, join us in
Perth or Singapore.
We'd like to show you what
we can do.

Here's where you'll find us:

FILMWEST

CONTACT: By air
76 Belmont Street East Perth 600 Western
Australia, phone 2221111 2221122
Cable: Filmwest Perth
Telex: AA 14122 FILMWA

CONTACT: By sea
Suite 104, Raffles Quay, 4-1 Beach Road
Singapore 204, Tel: 221 1161, 221 1162
Telex: 15122 FILMWEST, Cable: Filmwest

Importers & distributors of
AAXON cameras, **Sachtler**
tripods, **KM** editing
Machines and other famous
name equipment.



Ferryman

eric fullilove
producer-director

television productions pty ltd

6th floor,
55-62 berry street,
- north sydney, n.s.w. 2060
(02) 922 4066

Ferryman Television Productions welcomes the challenge of 1982.
We produce, imaginatively and well, series, drama, light
entertainment and documentary programs for TV. Also, we make
films for cinema and for non-theatrical use. We produce "live", on
tape or on film.

Penguin Award
Best
Single TV
Drama
1981

"THE
LIBERATION
OF SKOPJE"

Sammy Award
Best
Documentary
Program
1980

"SONG
FOR
MELBOURNE"



above: Richard Kline's *Grease*. Left: Oliver Newman-John and Gene Kelly in *Kismet*

Film Newbie: but in reality all of these elements — such a viable money-spinner in their own right — did not work on film to produce anything especially captivating; and the audience stayed away from the film. In both cases, a failure to realize the latent results in straightforward failure.

have unfolded in dozens of other passing delight, can only be seen as a seriously negative step by dedicated followers of fashion.

There does exist, however, a kind of fashion trend where flamboyant itself, within its own sphere. This leads to spates of films being released each year or so to take as a starting point something within the industry rather than something successful outside the industry. Thus a veritable rash of shock-barrier films was set upon the public in the late 1970s, which were guaranteed by one or two successful films. In this genre, a psychopathic killer would pop out at his pretty victim just when we could see him, but she could not. The largely adolescent audience would even find this point of view, these scenes of shock comfortably concealed behind a small-tinted Mat on the soundlock.

Dozens of pale imitations have been made with increasingly less and less content. *Jaws* revisited a similar syndrome in its own genre. But after the relative plausibility, sophistication and humor of that film, it became necessary (a re-run such a splendid formula) to come up with a host of equally serious intentions. Within an identical discipline we were challenged to be horrified in turn by between sharks, a whale, rats, frogs (spikes are always good), a grizzly bear, a bunch of lost dogs and at the end of it all, even by the bees in *Beverly Hills Cop*. I think that it probably all started with Alfred Hitchcock's *The Birds*.

While I may seem to be wandering off the subject, consider that one has an idea for a really good film within the shock-mechanism genre — something about a maniacal hideous creature, or a disease involving a pyrotoxic body burning down — and then the basic idea reproduces any



Film Production Design

Continued from p. 31

expressed properly, two perfect examples of which are the "underground" art film and, at the other extreme, the commercial western that deliberately sets out to reproduce as the typical frame of a shooting star or fashion that must inevitably pass. In the first case it has not been a success to see from the underground, a jumble of moving images put together with no apparent plan or cohesion that creates a mental and visual blur, from which the audience tries to derive some sense, given the information in front of it.

The fact that everybody often leaves the theatre having derived dozens of different meanings from the film may only serve to reflect the filmmaker's own inability to express himself and/or lack of conviction in his ideas. This kind of middle is often responded to by the filmmaker or artist, whose challenge is to be self-defeating remark such as "the world is not ready for me yet" or perhaps even "Don't show your own pretensions by taking such a staged position now." "Well, not," you might ask. "I thought you might know the answer."

By the same token, the commercially accepted film that is based on actions already accepted by the public that are fashionable fails will not always work if the concept of making money has not been earned happily with some minor innovations to an established storyline. *Grease* worked very well with two popular stars, and pairing Oliver Newton-John, Gene Kelly and the Electric Light Orchestra together might have seemed like a good idea on paper for the

Film is not a special medium with the same immediate feedback that newspapers and television enjoy, where events of this very day can be discussed, avoided or laughed at. Journalism and television must rely upon immediacy on the spot reporting and impulse upon the exclusive story and the " scoop" for their continued existence in a world that they themselves have promoted as frenetically busy and harem-scarem. From the inception of a film through to its general release, one, two or even more years could have elapsed, so the very idea of its subject matter being immediate and fashionable is quite out of the question due to the lengthy production times involved.

To make film according to fashion is not only farsighted, but shortsighted, making the measure of artistry to the audience a quality that is not at all possible. It is not a reporting medium and should not be used as such unless handled with the awareness and control that is necessary for such documentary styles of work. To capitalize on a fashion trend, which is by its very nature a short-lived animal, and to rush out a film before the sensor only only results in a not considered job with too many rough edges. All this is not to say that filmmakers should not be aware of trends of thought, ideas, popular heroes and modes of visual presentation, for it is essential that they are. Not to be in touch with contemporary developments is a sure sign that one has ceased to develop oneself. But to launch on to a prevailing trend to work on it for a year or two, fashioning it into a film, and then to expect the public to respond enthusiastically to an idea that is falling from their consciousness while they

Heard the News?

Cinevex Film Laboratories are wet gate continuous printing your 16mm A & B rolls and will soon have an optical effects printer with aerial image.

For more information phone:
(03) 528 6188 (5 lines)
Telex: CINX AA31366

Cinevex Film Laboratories Pty Ltd

15-17 Gordon Street,
Eatenwick Vic. 3185

MOVIECAM



... The quiet revolution

Available through the Cinematic network

SYDNEY:
Cinematic Services
8 Clarendon Street
Astonman NSW 2064
Phone: (02) 409 6144

MELBOURNE:
Cine rentals
(previously known as B & C Movie Rentals)
30 Inverman Street
St Kilda, Victoria 3182
Phone: (03) 534 4882, 537 1570



ST 4000 MIXER
AND REPRODUCER

ST 4000 MIXER
HIGH SPEED PROJECTOR

35mm CINEMA PROJECTOR SERIES



WESTREX 9000 PHOTOGRAPHIC SOUND

Westrex

- 9000 SERIES PHOTOGRAPHIC SOUND RECORDING SYSTEMS (23mm/16mm IN STEREO AND MONO)
- ST 4000 AVG. FILM RECORDERS AND REPRODUCERS (ELECTRONIC DRIVE)
- HIGH SPEED PROJECTORS FOR MIXING STUDIOS (HOLSCOPE PRISM TYPE)
- ST 3000 MIXING CONSOLES
- 2000 SERIES 35mm CINEMA PROJECTORS AND EQUIPMENT
- ELECTRONIC FOOTAGE COUNTERS

FOR FULL RANGE OF WESTREX EQUIPMENT AND OTHER PRODUCTS AND SERVICES TO THE FILM INDUSTRY, CONTACT:-

**JOHN O. FARMER
STUDIO SOUND SYSTEMS**

13 Keppel Rd., Rm 2142, Australia
Ph. 02-888.1744 Telex AA7210P SOUNDS

with the rest of the images that Max has constructed and scribbled since he came down from the moon go to make up the minimal world which filmmakers can work. While the painter has his rules of color, the writer his vocabulary and typewriter, and the musician his voice, the filmmaker has the entire world as his palette, being able to manipulate anything — absolutely any thing — to create an atmosphere, sensation or spectacle for the public's enjoyment.

That is rather a wide scope of source material, but, again, the proposition does not have to relate to the real world where placing objects together in film, any more than architecture has to faithfully follow any particular style, even when attempting to evoke a particular period. There is no reason why we cannot use the most disparate elements and make them look like they have been bad-partners for ever.

To gain the full emotional potential from the infinite amount of material that exists (most from what can be invented), it is surely permissible to use anything to make the point. If a certain image is required to illustrate an association, necessary or joke in film, but it looks as if that it just will not fit, then perhaps that offending image can be juxtaposed into a form where it will blend perfectly or counterpoint harmoniously with the rest of the film. In the middle of Warner Herzog's 19th Century story set in Bavaria, *The Fabians of Kaiserhausen*, there is another story about a blind artist looking his wife through the desert. Her eyes bring pictures of touch, taste and smell, while his eyes come from a handful of sand which she has lost, and therefore the director that his people should take how do you make the expensive compositions from the Sahara compatible with the awkwardly-cluttered Bavarian town? In fact it is not a tricky one at all, since the blindness was against roses. But the desert sequence was shot in such a way as to support pictorial reproduction of the mind to which the main story belongs. The desert scene had the quality of a stereo-optic idea, the colors were faded, and the image did not have the sharpness that the rest of the story had. There was a pretentious quality about it, as if to accept the sequence without the slightest irony.

Given that the surreal design concept of a film is strong enough, it should be possible to blend together any number of disparate ingredients, and for that concept to be strong enough to tolerate the possibility of ideas occurring to the director during the shooting of a film that had not been considered before, and to absorb the new ideas or interpretation without harming the overall picture. If the designer has his picture in his own mind, then nothing can look out of place (this is not intended to do so). A brief said can be blended together by adding a margin of beauty to the bowl — it is as simple as that — but if that subtle flavor is not consistent throughout the playful as one sets, then each individual scene will sit separate from its neighbor. The mind is not homogeneous.

Likewise, one can place many different styles side by side within one film — each one expressing a particular way it does that. One can make reference to other artworks knowing that within a certain image lies its idea or its association that the majority of the audience will recognize. This offers a very wide frame of reference within any one film, and it is all due to the fact that the visual vocabulary and its associations is no doubt more extensive for many of us than our spoken or literary vocabularies, and can be employed to express



John De Cuir stands for *The King and I*



concepts that would be hard to express verbally, or to show effects that cannot exist in the real world about us.

Here is a little story about the making of *The King and I* (1956) extracted from *Film Comment* (May/June 1978) rather than using my own words:

"A weak pro-scene can be dominated by strong art direction — seemingly a contradiction, but not in overly departmentalized Hollywood. A director could possibly require a contribution that he thought upset the balance of a picture, or stole the honors from him, or diminished his authority. He could retaliate by giving the designer a stomach ache, but a strong designer would stand his ground, fight every foot of the film, and stand his to happen with a heart attack. This is in fact the abstract of the battle that raged between Walter Lang and designer John De Cuir during the making of *The King and I*. At one point De Cuir had to win Yul Brynner and Deborah Kerr over to his side by shooting a test reel using the controversial sets to demonstrate that a pink palace is no way detracted from the king's majesty and that a heavily stylized floor with a few oriental props would only achieve Anna's criticism. Lang ended up with an Academy Award — the ultimate vindication in the eyes of the industry."



Warner Herzog's *The Fabians of Kaiserhausen*

Film is a visual medium, but I am by no means advocating design for design's sake, when it comes to film, for practicality that reason — that one designs for film, and not within the film, or separate from it. A weak concept can truly be dominated by strong art direction, often with the end result having the appearance of the designers having gone off on tangents of their own.

The latter half of Stanley Kubrick's 2001 presents one with some memorable sequences, from which the art department obviously derived a great deal of satisfaction. The space-like interiors and interiors helped to revolutionize the approach to such things and these sets acted as useful precedents for many science-fiction films. But when will someone remember them 2001 are these worlds rather than the subject matter, an idea which it seems that Kubrick had nothing but a very fancy group, in place to achieve a vision. To try and explain the indescribable with incoherently-colored-laden-nesses may have been fashionable, but hardly enlightening.

I am thinking to be surely like a large number of people getting together to do a painting that takes at least an hour and a half to look at. Each technique supplies every little detail from the initial idea to the lighting, at the instruction of the director, and after a year or so they have a completed film. To this end the project requires a committed crew working towards the same end, ensuring that each segment of the film takes its place in the total picture because it helps the understanding of the overall idea, rather than being a collection of the various crew members' shortcomings. In the same way, the compositional elements of a painting serve to focus attention as to the main subject or theme by providing a balanced field of complementary and opposing forms and colors.

To achieve this kind of balance, it putting together a film takes it is essential to choose certain colors and forms to emphasize, to twist reality. Some film uses the real world as its material and therefore uses objects with which one is often very familiar, certain things have to be omitted, otherwise they would not be accepted to playing a part in the dramatic scheme of things. Rather, they would be taken for granted as they are in what we might call the real world, and audience might well be forgiven for confusing a constructed dream with a documentary or natural film. In other words, the settings are as important in telling the story, in the absence of a metaphor, as are the dialogues and reactions of the players, but not unless those settings are directed with as much conviction as are the actors.

To be continued next issue.

AVOID THE RUSH FOR '82

HIRE all furniture & T.V. props

scripts, special t.x.

graphics! props buyer! still photography!

film equip. hire! stills, editing, director cameras & sound crews art direction contract quotes

TASMAN FILM PRODUCTIONS
FILM CLIP - Birrville ex. New
FILM PROPS 803620 - 870-8609

SOUND STUDIO FOR HIRE

Suitable for Film, Video and Stills at:

FILM SETS
 88 Warrigal Road,
 Oakleigh,
 MELBOURNE 3166

Studio 75' x 46' with 14' to lighting grid

Large three sided paintable fixed cyc.

Good access to studio for cars and trucks

Design and set construction service available.

Dressing rooms, wardrobe, and make-up facilities.

STUDIO BOOKINGS, PHONE:

Alex Simpson, (03) 568 0058,

(03) 568 2948

10 YEARS IN THE BUSINESS OF SHORT FILM PRODUCTION

40 INTERNATIONAL AWARDS

IF YOU NEED PRODUCTION ASSISTANCE TO MAKE A FILM HAPPY

CONTACT ANDREW VINE FILM PROD. PTY

PO BOX 100 CROWNS VILL IN VIC 3009

PHONE (02) 922-3297

FILMING IN SUPER 16?

We've got Australia's first Cooke
 Vario Kinetar Super 16mm zoom lens,
 and the latest Super 16 Anton LTR 7
 — all for hire.

Lemac Cine Rentals

237 Church St
 Richmond, Vic., 3121
 (03) 428 2992

Not only but also: Ardiff, camera products: Eclair M55, D570,
 GMP, and Bolex cameras. Zoom superzoom lenses and Angenieux
 zoomlens. Angenieux zoom lens the Superzoom 21.2 180d in the
 18-840mm zoom. Bolex camera and motion picture camera
 accessories, lighting and sound gear — get the new catalogue!



THE STATE OF THE ART LOCATION RECORDING

FOR SALE

PREVOST 35/16—8 plate editing machine—'68
 vintage—good condition \$5,000.

STUDIO/LOCATION LIGHTING:

lanaro & manfrotto—soft lights, blondies & reds,
 spot, lamp stock, stands and cases, pole cats
 \$4,000.00

DARKROOM EQUIPMENT—tub, trays, paper etc.

PH (02) 27 4718

ROSCO

Why are most
Hollywood films
shot using
Rosco filters
and gels?

*For further information on the largest
range of lighting filters in the world,
contact the sole Australian agents for Rosco.*

PICS Australia Pty Ltd

PICS

1000 of the world's most famous lighting filters, gels, and accessories are available from PICS Australia Pty Ltd. The range includes all the latest Rosco products, including the new Super-8mm filters, gels, and accessories. For more information, contact PICS Australia Pty Ltd, 1000 of the world's most famous lighting filters, gels, and accessories are available from PICS Australia Pty Ltd.



**SUPER-8
SERVICES**
PTY. LIMITED

A PROFESSIONAL SUPER-8mm LABORATORY

Now offering high quality video duplicating as
well as our regular services.

- Reduction Printing — 16mm to Super-8mm
- Super-8mm to Super-8mm Duplication
- Blow-ups Super-8mm to 16mm
- Super-8mm to Video Transfers
- Magnetic Striping
- Pre-striped Prints
- Cartridge Loading
- Sound Transfer

For further details contact

SUPER-8 SERVICES PTY LIMITED

Suite 2, 1st Floor, Adler House
8 West Street, North Sydney 2060
Phone: (001) 929 4690

ACME

TITLES
OPTICALS
GRAPHICS
ANIMATION
QUALITY
SERVICE

14-16 Whiting St., Artamon, N.S.W. 2054
438 2993

Today's Lighting Directors have a brighter future with Strand



Call the Strand man of

STRAND ELECTRONICS

1000 of the world's most famous lighting filters, gels, and accessories are available from PICS Australia Pty Ltd. The range includes all the latest Rosco products, including the new Super-8mm filters, gels, and accessories. For more information, contact PICS Australia Pty Ltd, 1000 of the world's most famous lighting filters, gels, and accessories are available from PICS Australia Pty Ltd.

Kevin Delane

Continued from p. 13

relevant to what I was doing. I couldn't imagine spending three weeks getting two minutes of film, or seemed pointless. But having done it, I can now understand why.

Here you confessed to make commercials?

Yes. A while ago I went to New Zealand to do the original *Norica* commercial. That was great. We dammed up a river in Arrowtown and flooded it just to get backlit shots of buses running through water. We dropped off the in-assembly parts of Fordland to take shots of garages. I also got to work with aeroplanes, and had a camera attached to the nosecone, so we could fly around buses.

Then I went to the U.S. to do some tags for the American Express commercial, with Karl Moulder. When I came back I got a phone call from Geoff Pollack at Crawford asking me to direct three episodes of *Young Ramsey*.

Was that the second series?

Yes. That led directly to *The Last Outlaw*, *I Can Jump Puddles* and *Squidgy Taylor*.

"Young Ramsey" never seemed to get the public recognition many people felt it deserved...

I think it was on at a funny time. Wasn't Saturday nights at 8.30, which is like saying that it's on at a *Venezuela* night week? But I had no great affection for it as a series. It wasn't extremely inspiring to me, though it was and is so to go — particularly for Crawford. I think Crawford should concentrate on bringing something like that back.

The Last Outlaw and Tele-series

When did you become involved with "The Last Outlaw"?

I came in quite late. George Miller, when I knew Bob Crawford first and *Young Ramsey*, was originally going to do all four two-hour episodes. But he found because two mixed and he asked me to relieve him of the third episode. I did that, and then as the episode before the huge shoot-out at Glenreath loomed, I also took over episode one. So we ended up splitting 30/30. But George had been working on that series a year before I was just the second director.

How much would you say it was Ian Jones' project?

It was his and Bryan's film — totally, completely and utterly.

It must be difficult for you as a



Crawford (left) Clayton (left) and Ian Jones (left) direct a car in episode 1 of *The Last Outlaw*, directed by Jones.

director when you have a producer with a strong personal and creative interest...

I didn't mind. I found him an interesting guy, and his knowledge of Australian between the 1850s and early 1900s is enormous. So it wasn't all that difficult, although when you are in production it is hard not to see people as being in the way. It is hard to accept the stopping of filming because someone's bus can't get right.

Anyway, it doesn't matter what happens when you are directing, you still have the practical creative power. No one can ever take that away from you. Otherwise, you are not directing anymore. And Ian certainly didn't do that.

After "The Last Outlaw", you did "I Can Jump Puddles" for the ABC...

Yes, the first four episodes. That was exciting. It was the first five-episode program I had done. Many years after it had all been over for everyone else, the ABC chose to do *I Can Jump Puddles* on film and videotape.

Naturally, working with Adam Gurnell, who was 12, and Alan Moulder, who was 76, was just great. I loved it and think of the show with much affection.

What is your feeling about the mid-series format...

As long as people watch and enjoy them, that is fine. It would be sad the day they stop.

How did you find shoot "Water Under the Bridge" and "Aller"?

I didn't like any of them — *The Last Outlaw*, *Water Under the Bridge* or *A Town Like Alice*. I am told *A Town Like Alice* was immensely successful, which is great, particularly for Henry Crawford

(producer), David Stevens (director) and the actors. But whenever remakes aren't really up my alley, *per se*.

I didn't like *Water Under the Bridge* because I didn't think it needed eight hours. I thought the performance were brilliant. Dan Burdett's photography was excellent, again. I enjoyed elements of it, but as a poster it didn't really do it for me.

I didn't like *The Last Outlaw* because it wouldn't have been a mid-series. It was too big a story.

The only episodes of *The Last Outlaw* I really liked were One and Four, because Gue showed young Ned grow up into a man, and Four saw him come undone. They were of more value to me. The two middle episodes, which were the heart of the story, didn't come across for me. I thought they were a little boring.

In her review of "A Town Like Alice", Jill Kelson ended by saying: "One further point worth noting is that the best performances in all their series (referring to "Water", "Last Outlaw" and "Alice") came from actresses and actors who have made their names in the Australian cinema, not in television. Perhaps the best hope for future mid-series is if their producers, directors and script editors also come from the cinema, where originality and integrity are still prized above soap-operatic feel."

males." What's your reaction to that?

I don't know Jill Kelson, and I don't know what she is saying. Who came from the cinema? Who is she referring to?

To people like Helen Morse and Bryan Brown. She is also suggesting that more television should be directed by film people, rather than television people...

It is wrong to make a distinction between film and television people. Most of the people who have been around for a long time, apart from the New Wave, have come from television. And one of those actors you are talking about has been giving the very best series. I can't say why directors and actors can't use both mediums — after all, neither is big enough to sustain a huge industry.

If you want to be a director, it is your job to tell stories. So how can there be a distinction? If Ian Jones has made two feature films, David Stevens is passed at any one to knock off a feature film, and George Miller, who has just made *The New From Savvy River*, all began in television with *Bluey*. You take a camera and a film crew and tell a story. You might be telling it for the cinema or for television, it doesn't matter, as long as you tell that story correctly. ♦

Campaign

We set the scene with the most in-depth news coverage for the gay community. Our interviews, special features and stories keep you involved as well as aware of events here and around the world. Comprehensive reviews advise the show. And our cartoonist adds to the fun.

To complete the performance, each month Campaign's classifieds page pleases, brings people closer together through out the country.

See the best show in town at your newsstands every month. Campaign Australia's leading gay newspaper.



Subscribe by phone (outside NSW)
Call Toll Free
086 212 300



To subscribe, send \$18.00 for 12 issues to Campaign, PO box 441, Brickfield Hill, NSW, 2000.

WESTERN AUSTRALIAN FILM INDUSTRY DIRECTORY

HELPING MAKE MOVIES HAPPEN IN AUSTRALIA
SINCE 1958!



AUDIOVISION-PTY LTD
PO BOX 339 3070
15 George Way, Alfred Cove W.A.

• Location Film and TV lighting services
• Equipment hire—Lighting, cameras
• Editing, generalists and

uf **united**
australian
films

GRIP
SPECIALISTS

Western Australia's Grip Service

- Dismack Dolly with Trucks • Jib Arm • Longest Mast
- Tripods and Scissorjacks • Platform Dollys • Location Trucks
- 90' Scaffolding Aluminium Towers • Hand-Held Communication System • Grips and Runners

Phone **KAREL AKKERMAN**
(09) 382 1883
P.O. BOX 306, Subiaco,
PERTH, W.A. 6008



DENIS ROBINSON
Underwater Cinematographer

(09) 338 1786
17-17 FREEDOM POINT ROAD, SUBIACO

Perry Sandow
Television Lighting
Director
Film Gaffer

Full Location Lighting Truck & H.M.I.

Perry Film & Television Lighting
P.O. Box 37, Wannan, W.A. 6005. Phone: (09) 403 1340

WESTERN AUSTRALIA THE PRODUCER'S STATE

FRESH LANDSCAPES & STORY MATERIAL
SCRIPT DEVELOPMENT & PRODUCTION FUNDING
CONSISTENTLY GOOD WEATHER

CONTACT:
The Executive Director
The Western Australian Film Council
524 Hay Street
Perth W.A. 6000
Tel (09) 325 9065

FILM PRODUCTION

Contact: **Graham Varney**

/// AUSTRALIAN INTERNATIONAL FILMS

BANKS HOUSE BUSINESS CENTRE
40 HAY STREET, SUBIACO, WESTERN AUSTRALIA 6008

NATIONAL (09) 391 2646 (09) 371 8381
INTERNATIONAL +61 8 391 2646
TELEX AAS3374

MEMBER OF THE FILM AND TELEVISION PRODUCTION ASSOCIATION OF AUSTRALIA

NEG
CUTTING

Screen & Video Negative Cutting

CHRIS ROWELL PRODUCTIONS

135 Freshford Road
Willetton W.A. 6155 Telephone (09) 481 2255

DON'T MISS THE BUS!

CHARLES CRAIG has a range of vintage buses
FOR HIRE!



Charles Craig
728 Denison Rd., Doncaster 3185

Telephone (03) 885 1871
A.M. (03) 843 1446

CIBA PRINTS

PHONE
534 0341

At CPL we produce top quality hand enlarged colour prints from your original transparencies and artwork. All instructions for cropping, composition and colour bias are carefully followed resulting in fine photographic prints suitable for use in industry, commerce and advertising.

SIZE	STATS	DISPLAY	REPRO	PHONE 534 4667
10" x 8"	\$15.00	\$18.00	\$35.00	DISPLAY: Quality Prints suitable for sales brochures, folio presentation, wall decoration and communication. STATS: Fast colour prints to accurate sizes but with minimal colour correction. Suitable for layout purposes and general reference. REPRO: Reproduction quality prints hand enlarged to your size and colour specifications. Care is taken to colour match product samples.
12" x 10"	\$23.00	\$27.00	\$40.00	
16" x 12"	\$30.00	\$35.00	\$48.00	
20" x 16"	\$37.00	\$42.00	\$60.00	
24" x 20"	\$45.00	\$50.00	\$70.00	
TIME	4 hours	36 hours	2 days	

For CIBASTATS, work in by 5pm - ready by 9.30am.

This service must be booked with Margret Cameron or Nigel Clarke.

For CIBASTATS from FLAT ARTWORK

5" x 4" COPY TRANSPARENCY \$20.00

10" x 8" COPY TRANSPARENCY \$40.00

SALES TAX: Above prices do not include sales tax. Unless a V.S. number is supplied sales tax will be added at a rate of 30%.

OVERTIME: Overtime by negotiation.

LIABILITY: Every care is taken with clients film/order. However in case of loss or damage CPL liability is limited to replacement with Unexposed film.

CPL

316 St Kilda Road - St Kilda. PHONE 534 0341

micron

Why are the world's
technicians using
micron radio
microphones?



**"TEST
DRIVE" one
and find out!**

For further information contact the sole Australian distributor
PKCS Australia Pty Ltd

PKCS

PKCS is a division of the PKC Group, which is a leading manufacturer of professional audio equipment. The company has a long history of producing high-quality products for the professional audio industry. PKCS Australia Pty Ltd is the sole Australian distributor for Micron radio microphones.

QUEST FILMS

CAMERA • SOUND • SCRIPT • EDITING



342 Selwyn Way East, HATFIELD NSW 2115
Tel: (02) 943 1420



A&J Casting Agency

Casting and Modelling Consultants

5 Oxford Crescent,
Oakhleigh Sth 3167

Telephone
(03) 570 4407

CINE FILM LABORATORY PTY. LIMITED

14 WHITING ST., AIRTARMON, 2084,
TELEPHONE (02) 439 4122 (02) 43 2867

SERVICES PROVIDED

NIGHT

7247/FUJI/AGFA PROCESS &
WORK PRINT

7240/50 PROCESS ONLY.

DAY

Full 16mm service -

7247/FUJI/GEVA PROCESS &
WORK PRINT.

7240/50 PROCESS & WORK
PRINT.

B/W NEG. POS & OPTICAL
SOUND NEGS.

WET GATE (AT NO CHARGE),
ANSWER PRINTING ON
E/COLOR & EKTACHROME

WET GATE (AT NO CHARGE),
CRI. 1/NEG, 1/POS,
INTERDUPE

BULK RELEASE PRINTING
REDUCTION FROM 35mm

PICTURE & SOUND.

B/W RELEASE PRINT

NEG MATCHING

PRINTS FROM PRINTS.



For enquiries contact one of our
experienced directors

Jack Gardiner - Quality
Control

Col Gardiner -
Production/Customer Liaison





Dolby!

Now you can record
Dolby Stereo Optical
Sound for your next
feature without leaving
the country

Colorfilm has taken
delivery of a Dolby Stereo
Optical Sound Camera.

It's the first in the
Southern Hemisphere, the
third of its kind and only
the sixth Dolby camera in
the world.

The Dolby System is a
remarkable combination
of full optical stereo
sound, with frequency
response to 12kHz,
and Dolby's own noise
reduction system.

What that means to
you is sound on the screen
as good as the sound
you get at home from your
hi-fi.

The same sound
system used in 'Star Wars',
'Apocalypse Now',
'Quadrophonia' and
'Superman', to name just
a few.

Give Les McKenzie a
ring, and he'll tell you how
to work with us so your
next picture sounds as
good as it looks.

Colorfilm
35 Missenden Road,
Camperdown NSW 2050,
Australia.

Telephone (02) 516 1066